

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 1,001—Vol. 67.

Registered at the General Post  
Office for Canadian Postage.

JULY 1 1926

Price 6d.; Postage, 2d.

Annual Subscription, post-free, 7s. 6d.

## ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.

General Conductor: Mr. H. L. BALFOUR, Mus. Bac.

(Season, 1926—1927.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and must be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.7.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: JOHN B. McEWEN, M.A., Mus. D., F.R.A.M., F.R.C.M.

## DISTRIBUTION OF PRIZES

BY

H.R.H. The Duke of Connaught, K.G.,

at QUEEN'S HALL (Sole Lessees: Chappell & Co.), on  
FRIDAY, JULY 23rd, at 3 p.m.

## THE TRAINING COURSE FOR TEACHERS,

which has now been entirely re-organized and associated with a definite examination and diploma, will be inaugurated Michaelmas Term, 1926.

## THIRTEEN SCHOLARSHIPS

for competition in September.

Last day of entry, Monday, July 26th.

L.R.A.M.

Entries for the September Period will be accepted up to July 12th on payment of a late fee of 5s.

## VACATION COURSE FOR TEACHERS.

Lectures will be given each day from 14th to 17th Sept., inclusive, on the following:

PIANOFORTE - - - Ambrose Coviello, F.R.A.M.

AURAL TRAINING - Ernest Read, F.R.A.M.

CLASS SINGING - - Stanley Marchant, Mus. D., F.R.A.M.

INTERPRETATION AND APPRECIATION,

Stewart Macpherson, F.R.A.M.

Complete Time-Table and List of Fees on application.

J. A. CREIGHTON,

Secretary.

## LONDON SOCIETY OF ORGANISTS.

FOUNDED 1913.

PRESIDENT FOR 1926: HARVEY GRACE, F.R.C.O.

Organists, Assistant-Organists, and Choirmasters of all denominations are eligible. Register of vacant appointments.

Particulars and application to the Hon. Sec., Dr. J. WARRINER, De Crespigny House, Denmark Hill, S.E.5.

## THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.7.

Patrons: { HIS MAJESTY THE KING  
HER MAJESTY THE QUEEN.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: SIR HUGH P. ALLEN, C.V.O., M.A., Mus. Doc.

Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

Registrar: CLAUDE AVELING, Esq., M.A.

Bursar: E. J. N. POLKINHORNE, Hon. R.C.M.

The College offers a Complete Course of Musical Education to pupils of both sexes, both professional and amateur. Upwards of seventy Scholarships and Exhibitions are founded which provide free musical education.

Classes for Score Reading, Conducting, Training of Teachers, Musical Criticism, and Ballet, are held at the College.

The OPERA CLASS has the use of the fully-equipped College OPERA THEATRE, with SUNKEN ORCHESTRA.

EXAMINATIONS for Associateship of the College (A.R.C.M.), in all subjects, held three times a year, in April, September, and December. Syllabus and all particulars may be obtained from the Registrar of the College.

## The Royal College of Organists.

THE DISTRIBUTION OF DIPLOMAS by the President, Dr. H. W. RICHARDS, will take place on Saturday, July 24th, at 3 o'clock.

An Organ Recital by Mr. G. Thalben-Ball, Organist of the Temple Church, and a Conversazione, will follow the Distribution.

ANNUAL GENERAL MEETING, 2.30 o'clock.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

The College is open daily from 10 to 4: Saturdays, 10 to 1.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924. Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

N.B.—The College will be closed during August.

H. A. HARDING, Hon. Secretary.

Kensington Gore, S.W.7.

## Guildhall School of Music.

(Founded in 1880 by the Corporation of London, and managed by the Music Committee.)

VICTORIA EMBANKMENT, E.C.4.

PRINCIPAL: SIR LONDON RONALD, F.R.A.M., F.R.C.M., &c.

PRIVATE Lessons in any single Musical Subject, and STAGE TRAINING in Elocution, Gesture, Dancing, Opera; Classes in Conducting.

Complete Musical Education at inclusive fees, £9 9s. and £12 12s. Opera Class, Saturdays. Special Training Course for Teachers (approved by Teachers' Registration Council).

Prospectus and Syllabus of Local Centres and Schools Examinations (open to general public) free.

H. SAXE WYNDHAM, Secretary.

Telephone: Cent. 4459; and City 5566.

## UNIVERSITY COLLEGE, SOUTHAMPTON.

FACULTY OF MUSIC.

An Open Exhibition giving free instruction for three years in the Music Department of the College will be awarded.

Candidates must have qualified for Matriculation of the Universities of London or Durham, and must be prepared to read for a Degree in Music.

Applications, on the prescribed forms, obtainable from the Registrar, should be submitted on or before July 15th.

GEORGE GRANT, Registrar.

96 &amp; 95, WIMPOLE STREET, W.1.

## TOBIAS MATTHAY PIANOFORTE SCHOOL

Instruction under his teachers, and under his own supervision.

*Open to Professionals and Amateurs, and also to Children.*

The Staff consists of thirty-nine senior Professors of thorough experience and platform reputation, all trained by the founder.

Special Short Courses for Teachers during term and vacation.

LECTURE-LESSON CLASS by Mr. MATTHAY on the practical teaching of Technique and Interpretation, diagnosis and correction of faults, musical analysis and synthesis, &amp;c., alternate Wednesday evenings.

Mr. FREDERICK MOORE takes alternate Wednesdays.

COMPLETE TRAINING COURSE FOR TEACHERS.

(Approved by the Teachers' Registration Council.)

This One-Year Course may be joined at the beginning of ANY TERM.

For further particulars please apply, Mrs. MARION COLE, Secretary.

## ROYAL MANCHESTER COLLEGE OF MUSIC.

Founded 1893. Incorporated by Royal Charter, 1923.

President: H.R.H. THE DUKE OF YORK, K.G.

Principal: DR. ADOLPH BRODSKY.

Registrar: STANLEY WITHERS, M.A.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the training of Teachers, approved by Teachers' Registration Council.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

New Pianoforte Professor, Mr. CLAUD BIGGS.

New Professor of Singing, Miss MARGUERITE SWALE.

## GLASGOW ATHENÆUM SCHOOL OF MUSIC.

SESSION 1926-27.

The Session consists of Three Terms: September 14 to December 5, December 7 to March 13, and March 15 to June 11.

Complete Musical Curriculum. Day and Evening Classes. Single Subjects taught.

Prospectus and further information may be obtained from:

STUART S. FORSYTH, *Secretary*,

ATHENÆUM BUILDINGS, GLASGOW.

## MANCHESTER SCHOOL OF MUSIC.

16, ALBERT SQUARE.

Principal and Founder (1892): J. A. CROSS

Late Principal (1897-1925): ALBERT J. CROSS, A.R.A.M.

The oldest Institution in Manchester devoted solely to the interests of music.

All branches of Music taught. Day and evening Private Lessons. Opera Class. Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, &amp;c. Single Subjects taught.

New Pianoforte Professor:

MR. ROBERT GREGORY.

Mr. Gregory was Professor of the Pianoforte in Vienna for many years, having studied there under the eminent Leschetitzky teacher of PADEREWSKI.

Prospectus from the Secretary, 16, Albert Square.

## LONDON SCHOOL OF SINGING.

200, Henrietta Street, Cavendish Square, W.1.

President: A. NETTLEFOLD.

Principal: DAVID GODELL.

Complete training in all subjects for the Vocalist, Professional and Amateur. Evening Lessons. TWO FREE SCHOLARSHIPS. All voices. Last day of Entry, May 8. Particulars from Secretary. Mayfair 389.

## THE REAL USE OF RELAXATION

as applied to pianoforte playing. Important discoveries giving more rapid and definite development of technique with DURABLE RESULTS and remarkable beauty and purity of TONE PRODUCTION. The stiffest hands quickly yield to this teaching.

D. Mus. Oxon., F.R.C.O., writes:

"I do think your 'School' is so excellent. The thoroughness and lucidity with which you treat every detail of pianoforte playing are amazing, and one can have no possible doubt that the principles you put forward are the correct and fundamental ones for which we have sought so painfully in years gone by."

ENTIRELY UNIQUE CORRESPONDENCE COURSE OF 12 PERSONAL AND INDIVIDUAL LESSONS, designed for the PIANO ENTHUSIAST, and expounding fully and clearly the "MODERN TEACHING AND APPLICATION OF WEIGHT TOUCH," the only source of beautiful and finely graded tone.

No matter where you live, these lessons will help you tremendously. The course is remarkable for the amount of personal and individual attention given to each pupil. The lessons are supplemented by POSTAL CONSULTATIONS on all points which may arise during the course, bringing the pupil into direct touch with Mr. Gillett.

Full particulars will be sent to all bona fide inquirers. Write to-day, naming one or two pieces you play and your individual difficulties. If you prefer to call and discuss the lessons with Mr. Gillett, by all means do so.

PERSONAL LESSONS DAY AND EVENING.

## THE CHARLES A. GILLETT

*Pianoforte School,*

11, SOUTH MOLTON STREET, LONDON, W.1.

## BIRMINGHAM & MIDLAND INSTITUTE SCHOOL OF MUSIC.

Visitor	...	Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director	...	GRANVILLE BANTOCK, M.A., D. Mus. (Ed.).

SESSION 1925-1926.

The Season consists of AUTUMN TERM (September 22 to December 20); WINTER TERM (January 14 to April 11); SUMMER TERM (April 20 to July 4).

Instruction in all branches of Music, Students' Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary*.

Paradise Street, Birmingham.

## NATIONAL ASSOCIATION OF COMPETITIVE CHOIRS.

PRESIDENT:

JOHN E. TURNER, Esq., HALIFAX MADRIGAL SOCIETY.

The objects are for the binding together for mutual help of all the Competitive Choirs in the Country, to deal with all matters affecting the interests of the choirs, and to be the channel of communication between the choirs and the various Musical Festival committees in the Country.

Further particulars from the Hon. Secretary,

H. STEVENSON, 6, Laneside Street, Todmorden.

## PAPER WORK BY MUS. B., F.R.C.O.

OVER 1100 SPECIMEN WORKINGS.

"Your lessons and ideas splendid."

"Your excellent models make my attempts look cold."

RECENT SUCCESSES,

including the only pupil sent up, January, 1925.

2s. 6d. per lesson and postage.

"E. B.," c/o Novello &amp; Co., Ltd., 160, Wardour Street, W.1.

# The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1 1926

(FOR LIST OF CONTENTS SEE PAGE 655.)

## SOME REFLECTIONS ON THE WORK OF SCRIBIN

BY ALEXANDER BRENT-SMITH

It is sometimes disconcerting to discover that truth is stranger than fiction. We feel sorry for the deaf old lady, to whom her grandson introduced his friend Spiffkins, and who, after three attempts to catch the name, gave it up, saying, 'It's no good, my dear; it sounds to me just like Spiffkins.' In fiction such experiences are only amusing incidents, but in real life they are tragic blunders. If, for instance, in reference to a philosopher's work, someone said, 'What a crazy fellow he is; he'll try to prove next that the moon is made of cheese,' it would be undeniably disconcerting to discover after the philosopher's death, a heap of papers in his study proving with muddle-headed clearness that not only was the moon made of cheese but of cheap Gorgonzola cheese—the mountains in the moon being explained as the green markings which characterize that detestable form of sustenance. This discovery would rather shake, if not destroy, our faith in the philosopher's sanity.

Many musicians had such an experience in connection with the music of Scriabin. When his 'Prometheus,' with its colour programme, got noised abroad, many waggish spirits facetiously proposed an extension of the colour-and-music idea into a colour-and-odour-and-music scheme. Details of the method by which various suitable odours were to be blown into the audience were discussed with apparent seriousness. Strident themes were to be accompanied by gusts of pepper; soft themes by Parma violets; passages, analogous to those marked by Scriabin 'Avec une douce ivresse' were to be accompanied by powerful breezes, heavy with the fumes of cigars and gin. The inconvenient possibility of the strident odour (*Peprika rubra*) acting as a lachrymatory gas during the music marked 'Dolce alla Parma' was ignored. Such inconvenient details only hamper the progress of true art.

Then this disconcerting piece of news was made public, that what had been suggested as an inconceivable piece of folly had actually been considered seriously by Scriabin. And it is this information which leads us to the conclusion that Scriabin's mind had latterly become, musically-speaking, unhinged, and that what is called by his admirers 'his beautiful logic' is really a symptom of mental confusion.

This so-called beautiful logic springs not from clear, but from clouded, reasoning. The well-

balanced mind is frequently illogical, that is, it does not carry half-truths to their logical conclusions. For instance, a man with a well-balanced mind, in a fit of humility, in church describes himself as a worm and no man, but he goes home straightway and eats a very good dinner of roast beef and Yorkshire pudding. The man with an ill-balanced mind, also in a fit of humility, in church describes himself likewise as a worm and no man; then, letting the figure of speech grow into a statement of fact, he goes home and eats the dust, to his complete undoing and to the mortification of his friends.

It was owing to this illogical application of half-truths that Scriabin's muddled reasoning ran to its own destruction. Half-truths are always a danger to ill-balanced minds just because they are half-truths. The well-balanced mind sees exactly where the dividing line between truth and falsity lies. It is not difficult to distinguish the true and the false in the statement that a man was bronzed by the sun, copper-coloured by the moon, and freckled by the stars. Nor is it difficult to disentangle the true and false reasoning of an old lady (probably an old gentleman), who, seeing an aeroplane writing advertisements in the sky, exclaimed: 'Look, there's one of them wireless messages caught fire.' This muddle-headed reasoning is very good fun in farce, but it is rather dangerous when offered seriously. And it is because Scriabin offered muddle-headed reasoning seriously that the value of his later work is being suspected.

Metaphorically, we speak of colour in music. We say, perhaps, that D flat major is dark-brown, but our reason for saying so is that such music as the march from 'Rheingold' and the slow movement from Beethoven's Sonata in F minor (Op. 57) have formed in our minds a connection between D flat major and darkness. If the same music were played in C major it would sound just as dark. Similarly we think of G major as being light green because various fresh and spontaneous tunes we know are in that key. They would seem to be exactly the same colour if transposed into A flat major or G flat major. It is primarily a question of association. A few people aver that they see colours when certain common chords are played. Thus they see red when B flat is played, but if 'God Save the King' were played in B major would not a few people still see red?

Now Scriabin, accepting a half-truth as a whole truth, built his 'Prometheus' on the assumption that music has definite colours, as though a novelist, to prove he had a sense of architecture, should write his chapters in the form of Norman arches, just as the mouse in 'Alice-in-Wonderland' told its history in the pictorial appearance of a tail.

That Scriabin's reasoning was illogical was, in the question of colour, but of little moment, because it affected only one work, the 'Prometheus,' but it was of grave importance when he applied himself to the question of harmony and its possible expansion, because it reduced all his later works

to meaningless ravings, which we might describe as *Cacæthes Scriabindi*.

It is true that the language of music, like all other languages, is from time to time enriched by the addition of new sounds, but these new sounds, when they do occur, are born naturally, not of deliberation. When a language is enriched it is because men have new thoughts to express. When mechanical flying became possible it gave rise to a number of new words such as 'aeroplane' and 'aviation,' and overworked the word 'stunt.' Motoring has given us the ugly word 'speedometer.' All games have brought with them a vocabulary of their own, single words which express thoughts which otherwise could be expressed only in a lengthy sentence. Modern cricket has given us 'googly'; golf has given us 'stymie'; moving pictures have given us 'cinema,' 'movie,' 'picture-drome,' and many others. But in every instance the thought requiring expression was clamouring for verbal existence long before it passed into common currency.

Deliberately to invent words is not the same as enriching the language. Sounds, apart from the idea they convey to the listener, are meaningless. Berlioz invented a language for the Infernal Spirits in the last scene of 'Faust' full of strange and uncouth sounds; but I doubt if even the timidiest old lady would feel anything but amusement if a cabdriver, quoting this music, said, 'Has! has! Irimiru karabão,' whereas I think it possible that the stoutest heart might feel a thrill of horror if the cabman let loose a torrent of obscene and horrible words. In parenthesis I should add that it is permissible deliberately to invent new words provided that their meaning is obvious. Thus Edward Lear, wishing to state exactly the degree of irritability in a friend's character, speaks of him as 'the Borascible person of Bangor.' Again, he tells us of an old gentleman of Ware who rode on the back of a bear. His friends naturally asked, 'Does it trot?' to which he gave a very satisfactory answer: 'It does not; it's a Moppsikon Floppsikon bear.' Not being a naturalist, I cannot say exactly what a Moppsikon Floppsikon bear is, but I can quite understand that it is a flabby, spiritless beast, not given to trotting.

In music, though we cannot always definitely state what were the emotions which demanded adequate harmonic expression, yet we can see that music has been enriched from time to time by fresh harmonic arrangements as the occasion demanded. Wagner's additions to the resources of harmony were accidental, not deliberate; that is, he found that the existing powers of harmony had to be increased and extended to express certain situations arising in his dramas. To express the idea of the Grail, the existing harmony was sufficient; to express the height of intense personal love of Tristan and Isolde, the existing harmony was insufficient, so his musical sensibilities twisted and wrenched the harmony until it expressed this emotion, an emotion hitherto

excluded from, or, at least, not admitted into, the music of his predecessors.

Claude Debussy, having vague and shadowy thoughts to utter, found for them the correct harmonic expression. Then, unfortunately, he preferred to limit himself to his vocabulary of vagueness to the exclusion of everything else, and to the enervation of his own delicate talent.

So Richard Strauss, finding no harmony adequate to the expression of the frenzied culmination of Salome's erotic career, combined two opposing cadences which do suggest the agony of mind when reason breaks down under the strain of an all-mastering passion. But in every instance from Bach to Strauss, composers who have indulged their fancy for increasing the language of music have added their new inventions to the already existing vocabulary. Ben Jonson, in his 'Discoveries' has some wise words upon the dependence of the New upon the Old:

The true artificer will not run away from nature as though he were afraid of her; or depart from life and the likeness of truth; but speak to the capacity of his hearers. And though his language differ from the vulgar somewhat, it shall not fly from all humanity, with the Tamerlanes and Tamerchans of the late age, which had nothing in them but the scenical stutterings and furious vociferation to warrant them to the ignorant gapers.

But Scriabin reasoned illogically that as composers have increased the language of music, he could do the same by an act of will, so he deliberately fixed upon a certain series of notes, which he treated as a foundation chord. And having fixed upon his foundation chord, he discarded all previous harmony—with the result that his music becomes at its worst a monotonous and meaningless noise, as senseless and unreal as those silly effusions of French poets, who tried to limit their utterances to one vowel sound:

Les poëmes nonchalants, les poëmes blancs ont fui, les poëmes blancs ont fui l'ennui du réveil; je vois les poëmes blancs . . . attendre indolents l'étang sans soleil.

Rightly to appreciate the falsity of Scriabin's harmonic theory, it is perhaps necessary to show by analogy how sense depends upon variety of harmony.

In the infancy of a child, the only words he uses are nouns, his conversation being limited to simple names—mamma, gee-gee, accompanied by explanatory and indicative gestures. So in the infancy of music, composers used common chords and common chords only. As the child grows he begins to use verbs to connect and to give active existence to his isolated nouns. So also composers began to use discords to give motion and life to their heavy sequence of common chords. As the child grows to maturity his speech becomes more involved; verbs are used as nouns. He finds it possible to frame such a sentence as 'To sing is pleasant.' (Have we not here Monteverde using an unprepared discord?) Later he expands this verbal noun, and frames such a sentence as 'To sing divinely and to the great delight of many is



profitable.' So also music grew in complexity and elasticity, until composers felt free to use any discord without preparation or explanation—but still the truly wise have never forgotten that discords are discords and not common chords.

A study of the growth of civilisation shows us that in the infancy of every nation nouns and only nouns existed. Adam Smith suggests that adjectives were originally nouns; that is, in the words of Carlyle:

Some very green thing, chiefly notable for its greenness, got the appellative name green, and then the next thing remarkable for that quality—a tree, for instance—was named a green tree.

Do we not even now coin adjectives from our admiration of individuals? Thus, at tennis, if our partner does an occasional brilliant shot, we describe it as a Tilden-shot. But however complicated language becomes, the fundamental structure of language remains unchanged.

Now, Scriabin's highly-involved harmonic foundations are, on this analogy, complicated Meredithian figures of speech, highly commendable as figures of speech, but, without the complete language and grammar of simple chords and discords, practically motionless and meaningless. Works constructed upon one such chord convey no intelligible message to the listener, because each harmony is the same as his neighbour, slightly disarranged, as though a poet wrote a complete poem upon the word Transcendental (a very good word in its way) by repeating it in every possible disarrangement of syllable and letter.

His admirers seem to consider that he showed some remarkable originality in thus discarding common chords for his own self-chosen uncommon chords; but others not so short-sighted are not so enthusiastic, knowing well that to attract attention is easier than to deserve admiration. To discard common chords because they are common is as senseless and suicidal as to refuse to eat bread because it is the common staff of life. In his illogical mind, Scriabin apparently thought that common chords were merely a conventional collection of notes, associated by man as a concord or point of repose, and that any man of his originality might equally well choose another series of notes to serve instead of those now antiquated common chords. But he ignored the fact that a common chord has a natural, not a human origin, and that nothing will take its place. It is a fundamental law of nature, just as it is a fundamental law of nature that every man should have a mother. And because this woman and not that woman is our mother, so by another inexorable law of nature her sister, and not that woman's sister, must be our aunt, whether we like it or not. We may call our aunt by some other name (many of us do, much to the aunt's annoyance), but nothing can alter that relationship. So a composer may hate and despise common chords, but they will always be there. One cannot escape them. They burst from the beak of every blackbird; they lie hidden in the stalks of every dandelion; they emerge from the bell of a trumpet

or a horn, at the bidding of every novice. We may be sure that when the Israelitish trumpeters were practising their tattoos in some secluded valley outside the camp, they must have blown thousands of common chords, though they knew them not as such.

Common chords, then, are eternally present in music, though even so there is no reason why a composer should not prefer to use other chords if they express his ideas better—only, it is inevitable that if he confine himself to the more remote of the natural harmonic series, his speech will be more turgid and ponderous. In many of Scriabin's later pieces, written upon one or perhaps two foundation chords, he attains a monotony beyond the capacity of the most untalented mediocrity. The untalented mediocrities do at least say something, trite perhaps, but at least intelligible, but Scriabin repeats some unintelligible half-sentence (*cf.* 'Flammes Sombres') such as 'Death to Major Brown,' until we mentally substitute another name for the bewildered hero of the 'Club of Queer Trades.' Again, with a limited vocabulary it is impossible to say anything that is really heart-felt, because to utter a deep and significant musical phrase it is necessary that the composer should be able to dream in his musical language. We do nothing well until we do it unconsciously. The motorist who has to think what to do is not the man to trust as your driver. The tennis player who has to think how his feet should be placed when he makes his forehand drives, is not the man to choose as partner for Wimbledon or Forest Hill. If a poet were to invent a new language at ten o'clock in the morning, he would not write much that was worth reading at eleven o'clock. If he were to invent a new language at the age of twenty, he would still find it difficult to express himself in that language at the age of thirty, and I very much expect that he would have to think in his native tongue and translate his thoughts into the language of his adoption. For this reason Scriabin was deliberately destroying his natural mode of expression. Doubtless he did write some splendid phrases in his new harmonic languages, such as the opening theme of 'Prometheus,' and the first theme (only two bars, it is true) of the tenth Sonata, but these are merely the accidents of circumstance which show that in spite of his harmonic limitations his musical sensibilities were craving for natural expression. Both these themes, from 'Prometheus' and the tenth Sonata, have a spontaneity which Scriabin could not destroy even when he had half strangled them with his mystic chords.

Another result of a predetermined harmonic scheme is that the music is deprived of the joy of motion. It is true that Scriabin generally ends his later sonatas and symphonies with what is called by an admiring biographer 'a characteristic Scriabinic dance of cosmic atoms,' but atoms, in spite of their incessant gyrations, are I believe, practically motionless. So is a great deal of Scriabin's music.

(To be continued).

## C NATURAL AND B SHARP

BY HARRY FARJEON

Among the problems of which few musicians can off-hand give the solution is the following: Which is the higher, C, or B sharp?

After a moment's thought, many will commit themselves one way or the other, but probably without definite reason; they will own to a feeling in the matter, but be unable to give it scientific backing. And this is perfectly natural, and only to be expected; for the answer to the conundrum is 'Neither,' or, if you prefer it, 'Both.' A meaningless sort of result to arrive at; but then, so is the problem itself, as stated, meaningless. C is not C, or B sharp B sharp absolutely: of themselves: off their own bat. Each is only itself (or the other) relatively to something else; and that something else demands definition before we can tackle the problem from any sensible standpoint. A vocalist in a vacuum (by which I mean, unsupported by musical surroundings having a tonality) may be able to sing middle C. That middle C will, equally rightly, be middle B sharp; there is no room in the vacuum for the difference between these two things unless there is also room for a third thing to measure them by.

We will start by selecting a sound and by calling it C. Remember, it is not C until we choose so to call it. What it is, is a certain rate of vibration; and we, arbitrarily, choose that that rate shall be called C. Now then, in relation to that sound, which is the higher, the C an octave above, or the B sharp about an octave above? This becomes a problem possible to tackle, and yet one the solution of which has still to be presented in those terms which we have already found so unsatisfactory: 'Neither,' or, if you prefer it, 'Both.'

What is B sharp in relation to C? We know what is the relationship of C, an octave above: it is twice the number of vibrations. But what is B sharp? How do we arrive at it? Are its vibrations more or less than those of that octave C? The difficulty of direct reply lies in this: that there are several B sharps. You can get one or another in various ways—can raise yourself to it on stilts or crutches, whereas for the one and only octave C you just stretch the uplifted hand.

Let me make this plain. In acoustics, for the purposes of calculation, the octave is divided into particles called 'cents.' There are 1,200 cents to an octave, which are grouped as 100 cents (hence the name) to each pianoforte semitone.

It must be remembered that the pianoforte tuning is not true, and then it will be seen that we can measure the difference between a true interval (*i.e.*, one according to the harmonic series) and a pianoforte interval by means of this centage system, which thus will clearly show how far the equal temperament pianoforte is actually out of tune. A pianoforte major third, for instance, comprises four semitones, which are 400 cents; while the major third produced by harmonics is considerably flatter, containing only 386 cents.

This major third forms the stepping-stone to our first B sharp. Take three in succession: C to E, E to G sharp, G sharp to B sharp. Harmonic C to E is flatter than pianoforte C to E; the same principle applies to the remaining thirds, and consequently when we reach B sharp we have not reached C. B sharp, arrived at by major thirds, is flatter than octave C. Each such third has 386 cents, and  $386 \times 3 = 1,158$ , instead of the 1,200 required for a full octave. It may be as well here to impress the fact that the pianoforte octave is the same as the harmonic octave; being, indeed, the only pianoforte interval that is in tune. It contains 1,200 cents in both systems.

So much for the crutches; now for the stilts. We will go up by perfect fifths, and of these we will need twelve before we reach B sharp. C to G, to D, to A, E, B, F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and so to B sharp. This B sharp is of course not one octave above the starting point: it is seven octaves above. Therefore, to get the B sharp we require, we must divide by seven the number of cents attained by the high note. Each perfect fifth (harmonic) contains 702 cents.  $702 \times 12 = 8,424$ , and  $8,424 \div 7 = 1,203$  and three-sevenths. Thus, the B sharp obtained by perfect fifths is three and three-sevenths cents higher than octave C, instead of forty-two cents lower, as was the B sharp obtained by major thirds. That is why, in pianoforte tuning, each fifth is slightly flattened (from 702 to 700 cents), thus ensuring that twelve fifths will make seven octaves, instead of slightly more, as they aspire to do.

These two instances suffice to show that there are two B sharps, one lower and one higher than C. They are by far the best examples of the many that are possible, as they are based on the most prominent intervals of the harmonic series; the perfect fifth and major third being, after the octave, the first to arise. But it may be of interest to extend the catalogue and to include in it more exotic blooms: B sharps weird and fantastic, such as we might be unmercifully expected to appreciate were our music reared, as it is not, on inflexible principles of accurate pitch.

By augmented fourths: C to F sharp, F sharp to B sharp. This interval has 590 cents.  $590 \times 2 = 1,180$ . Twenty cents flat.

Down by minor thirds (316 cents): C to A, F sharp, D sharp, B sharp.  $316 \times 4 = 1,264$ .

Down by diminished fifths (610 cents): C to F sharp, F sharp to B sharp.  $610 \times 2 = 1,220$ .

Down by twelve perfect fourths (498 cents), reaching a B sharp five octaves below the starting point. (This result must therefore be divided by five.)  $498 \times 12 = 5,976 \div 5 = 1,195$  and one-fifth.

This bewildering variety arises, let me repeat, because our letter system of notation, being framed for convenience, does not take account of all the possibilities. These different notes, all to be lumped together as B sharp, can only be adequately described by their vibration numbers. The principle of giving twelve semitones seven names is

not scientifically sound, and thus it fails to fit in with such scientific subtleties as those here described. We have 'extracted' from the note C not only its perfect octave of 1,200 cents, but its almost octaves of 1,158, 1,203 and three-sevenths, 1,180, 1,264, 1,220, and 1,195 and one-fifth cents; all of which have to be called by the same letter-name. A notation system which took account of these divergencies would be too cumbersome. Yet the divergencies do actually exist, and are not a matter of theory merely. After so many dry figures, let me supply an instance of actual fact.

In a recent rehearsal of one of my own compositions the string orchestra found it almost impossible to play in tune a simple chord of A major. This triad appeared unexpectedly as the result of an unusual modulation from G sharp minor, and for the violas it was exceedingly difficult to give their C sharp its due relation to the rest of the chord. The subtle fluctuations of pitch which strings and good vocalists will make when the context is understood were not immediately, in this unrealized passage, at their command, and it 'did not do' simply to play C sharp as one would on the pianoforte. Artists in pitch don't work like that.

But the pianoforte, that universal leveller, the socialist among instruments, need not be too far blamed. It is just as well, perhaps, that these six B sharps are not allowed each its advantage or its disadvantage over the other. Admitted that we are beginning to need them—the post-socialist age is at hand and individuality waxes rampant. Yet the day of classification, with all its rough and ready conveniences, is not quite over, and till it be, let us consent to take these six B sharps and to call them C. It certainly will save a lot of trouble.

## PERSONALITIES AMONG MUSICAL CRITICS

### VI.—ROBIN LEGGE

By BASIL MAINE

There are some who imagine that musical criticism is the easiest thing in the world, especially when it is anonymous; and not only easy, they think, but glorious fun. How thrilling to go to a concert and be moved to tears (of joy or anguish), and then take a 'bus-ride to Fleet Street, and in a snug quiet little office to write and write and write with a pen that moves over the cream-laid paper as smoothly and swiftly as a quoit hurled upon a frozen lake, until your feelings are vented quite! On a time I was under the spell of this illusion, and its influence led me to seek the sanctuary of Mr. Robin Legge. I was filled with awe at the thought of meeting this man of renown, for all that I had an appointment and an introduction. I remember my first impression distinctly. His office was not an Æolian Hall studio in those days, but a small projection at the back of a building in Piccadilly, with a sloping glass roof which leaked whenever opportunity served. As I entered,

Mr. Legge was answering a telephone-call. I don't know what freak of memory enables me to recall his very words, save that my mind at that moment was dangerously susceptible to fearful impression. He answered in this wise:

'What do you want? Yes, talking. Oh, breaking up fast. Who wants to see me? Oh, that pip-squeak. Send him round one morning; not Friday, that's the day I make up my music page. No, no! I didn't say 'fuming rage'—*music page!* One of the sacred institutions of the country, my boy, and don't forget it. Good-bye.'

Then, turning to me, he added:

'I get calls like that all day long. People must think that this office is a kind of Vatican. It isn't. I tell you they get more curses than blessings from me.'

I prepared to apologise for my intrusion, when an unaccountable thing happened. Either from apprehension, or mental incoherency, I began to stammer. Never in my life before or since have I been thus confounded. I was still struggling with my temporary impediment, when the telephone bell rang again, and checked my confusion.

Since that morning in the autumn of 1921, my fond illusion as to the delights of musical criticism has been gradually dispelled. I find it increasingly difficult to be moved to tears at a concert; there is no snug, quiet little office, but instead a messenger-office with clanging bells, and noisy boys with raucous voices; the pens are like pins, and the paper is inlaid with horse-hair. As for 'giving vent,' that habit is rapidly cured by that omnipotent and unassailable being, called Sub-Editor, who has an uncanny gift for singling out your most cherished sentence; since this never fails to offend him, he relentlessly plucks it out, making the rest of the criticism void and of no effect. But after a while, disappointment grew stale through custom, and I was content to bow the knee in the house of Rimmon, in the realization that Journalism is as necessary to Music as Music is to Journalism.

Nobody represents this fact more clearly than Robin Legge. He stands at that point where criticism and journalism merge, and is in the unique position of being able to direct both elements. He is one of the few people who can hand on unbroken the tradition of the elders; yet in so far as contemporary events and tendencies are concerned he is as alert and knowing as the youngest of us. He belongs to a generation which was in direct contact with those who made journalistic musical criticism possible. Joseph Bennett was his immediate predecessor on the *Daily Telegraph*, and in his youth he was closely associated with Fuller-Maitland and J. W. Davison. That is to say, that his early work was carried on at a time when journalism was seeking to acquire a dignity through the proper recognition and appreciation of the arts as being factors of the greatest importance in daily life, and his natural aptitude for the gathering of news and his sure instinct for being in the right place at the right and psychological moment brought him quickly before the editorial eye. And not only these things, but his prodigious

memory too helped him to a place on the sunny side of Fleet Street. What a memory! Is there anything that he has ever forgotten? I have heard some of his more lengthy stories many times over, but never have I found the slightest variation at any point. It is a gift greatly to be envied.

The reason is that he is careful always to give an exact and literal account of things as they really were. Vividly he re-creates every detail of Sir (then Mr.) John Le Sage's voice and expression at his first interview with that wise editor, or again, the clothes and very attitude of Leonard Borwick when he went for his morning bicycle ride, or again, his strange and dramatic adventure when General Sir Arthur Ellis died at a Covent Garden gala night.

There is no unruly attempt to adorn these incidents with imaginative arabesques. 'Thus and thus it was'; and so it always is.

It is possible without exaggeration to liken Robin Legge's office to the hub of the musical world. He is visited there by all sorts and conditions—performers, composers, critics, agents, teachers, people with new ideas, and people with old grievances. They all realise that an hour in his courts is better than a thousand—that more things are wrought by tactful address to him than the outside world dreams of. It is not merely that these people realise that Robin Legge is in a position from which he can review all the intricacy of musical organization at a glance, and can foretell—and sometimes create—the opportune moment for a proposed venture; nor do they come merely because of that vague quality called 'influence,' with which certain people are mysteriously endowed. Of course, we assume too much of the guileless fool in the professional musician if we say that his motive for seeking an interview with 'Father Robin' is entirely self-less and philanthropic. But the frequency of these interviews (so frequent that I would suggest 'ODTAA' for a superscription on his office-door), also argues that by common consent a certain power has been vested in him. That power is not altogether to be accounted for by the seal of office which he holds. It is there chiefly by reason of the goodwill, trust, and affection which musicians cherish for a man who, during many years, has striven for an amicable relationship between journalism and musical activity. Of this relationship we younger men are reaping the benefits day by day, and for my part I readily and thankfully pay tribute here and now.

### MY RECOLLECTIONS OF BRAHMS

BY MRS. CARL DERENBURG  
(ILONA EIBENSCHÜTZ)

When I was thirteen years old, I came from Vienna—my home—to Frankfurt to study with Clara Schumann. A few months after my arrival I met Brahms for the first time, in Frau Schumann's house. He was staying with her, and played

in the Museum Kammermusik Abend his C minor Trio, Op. 101 (first performance), with Hugo Heermann and Hugo Becker. My enthusiasm was great, and when Frau Schumann introduced me to Brahms with a few warm words, I thought that nobody in the world could be happier than I. Never can I forget this performance, and the Trio remains my favourite for life.

Frau Schumann gave a small party at that time, and played with Brahms, *à quatre mains*, his Variations on a theme by Schumann, Op. 23. Brahms came every year to Frankfurt, and played some new works of his for the first time at the Museum. The D minor Violin Sonata made a tremendous impression upon me; no wonder I became an ardent Brahmsian when I was fifteen years old! I knew all his pianoforte compositions, of course, and was familiar also with his symphonies, songs, and the 'Requiem.' His music was clear to me; I was (so to speak) brought up with it.

In 1891 I started my career at Vienna with two recitals. A few months before, Frau Schumann gave a musical party at her house, with the following programme:

Beethoven's Sonata, Op. 111	...	Ilona Eibenschütz
Song	...	Julius Stockhausen
Schumann's Carnival	...	Clara Schumann

Brahms was the president of the Vienna Tonkünstlerverein; nearly all the members were professional musicians. Every month they arranged a musical evening, and a great many foreign artists who came to Vienna played there. After my recitals, I was asked to play one evening, as was also the famous 'cellist from Dresden, Grützmacher. It was not an easy matter playing to an audience that consisted of all the best musicians of Vienna, and—Brahms.

I had already played the Etudes Symphoniques by Schumann, and a few smaller pieces by Brahms and Scarlatti, when Prof. Anton Door, the vice-president of the Tonkünstlerverein, came with a letter to tell the audience that Herr Grützmacher had sent word at the last minute that he was unable to play. Brahms came up to me, and said: 'Na, da spielen Sie doch mal die Op. 111 von Beethoven.' (Now, you get up and play the Op. 111 of Beethoven.)

I did so, and I believe that henceforward Brahms was my friend. At supper, after the concert, I had to sit next to him. He wished to know all my plans, and what Frau Schumann wanted me to do. I told him she had arranged with Mr. Arthur Chappell to engage me for two Monday Popular Concerts in London, and that I was just going to London for the first time.

In June, after my return from England, I was with my family at Ischl. We were there every summer for about three months. I loved Ischl. It is a most enchanting place. At that time it was very quiet, the real season beginning only in July, when the Emperor Franz Joseph was there. Brahms came to Ischl already in May. He preferred it to



Switzerland or the Tyrol; in fact, nowhere else was he so happy. I had been at Ischl a few days, when one afternoon Brahms paid me a visit. It was a great moment for me, and I felt very happy. I had to tell him all about London; everything interested him.

On March 2, 1891, his G major String Quintet was performed for the first time by Joachim, Piatti, Ries, Strauss, and Gibson, at a Monday 'Pop.' At the same concert I played the B flat Trio, Op. 97, by Beethoven, with Joachim and Piatti, and I therefore heard the two last rehearsals of the Quintet. When I told Brahms how carefully Joachim rehearsed the Quintet, and what a splendid reception it met with, he was very pleased.

A few days later Brahms came to dinner with us (Mittagessen, one o'clock), and he soon made it his habit to come to us once nearly every week to dinner. He liked being with us because we made no fuss whatever with him, and never asked anybody to 'meet Brahms.' Even the Mittagessen was very simple. In the beginning he always came alone, but later he asked me if he could bring Prof. Gustav Wendt, an old friend of his from Karlsruhe, who came every summer to Ischl for some time to be with Brahms. There came also Prof. Kössler, from Budapest, whom he liked very much. He often brought other friends in the afternoons, amongst them Fritz Steinbach with his wife, Adolf Menzel, Stockhausen, &c.

Quite close to us Johann Strauss had a beautiful large villa, and we were often invited there. Brahms greatly admired Johann Strauss, who had a delightful personality. During a dinner party at Frau Strauss's, his step-daughter, Alice, asked Brahms for his autograph. He wrote a few bars of the famous 'Blue Danube' Waltz, by Johann Strauss, and under it:

'Leider nicht von Joh. Brahms.' ('Unfortunately not by Joh. Brahms.')

We had a tremendous lot of music at Ischl, though we 'travelling musicians' were supposed to be there for a rest. The Kneisel Quartet from America came to Ischl for the holidays (they were all Austrians), to be with their old teacher, Prof. Grün. There came also Arthur Nikisch with his family, Leschetitzky, Ed. Schütt, Gustav Mahler, and a great many musicians from all over the world.

When Alice Strauss became engaged, Frau Johann Strauss gave a party, and the Kneisel Quartet and I played Brahms's G minor Quartet. Nikisch turned over for me. We played in high spirits, with Brahms as listener, in a comfortable arm-chair with a big cigar.

Soon after this, Kneisel came to me one morning, to play the three Violin Sonatas by Brahms. We had fixed the day, and asked only Nikisch, Kössler, Wendt, and Prof. Grün, to come and listen. But I told Brahms he might come if he liked, and, to our great pleasure, he came. After the Sonatas I played his B minor Ballade, and Frau Nikisch sang, accompanied by her husband. Brahms loved music *en petit comité*, and

often said to me: 'Why do you play in concerts and travel about from one town to another?' forgetting that I had to do so.

Mühlfeld (clarinetist) came to Ischl for one day to visit Brahms, and played Brahms's Clarinet Quintet with the Kneisel Quartet. This was the most wonderful performance I ever heard. It took place at Kneisel's house, the audience consisting of Brahms, Herr and Frau Steinbach, Herr and Frau Nikisch, and myself. Mühlfeld played marvellously on his clarinet, and when they finished playing this heavenly work, we were all so moved that nobody found a word to say. But Nikisch fell on his knee before Brahms, and that exactly expressed our feelings.

I was travelling a great deal, but had the good fortune to be at Vienna to hear Brahms play his two Clarinet Sonatas with Mühlfeld, at a small party, at Frau Anna Franz's (née Wittgenstein).

But there was still a greater unforgettable pleasure for me, when in the summer of 1892, one day after dinner, Brahms said: 'Oh! I want to play you—well, a few exercises—which I have just composed.' (Only Prof. Wendt and my sisters were present, but he would not allow them to enter the music-room, and they had to listen outside on the stairs.) He just tried the piano-forte, and then began to play—the G minor Ballade, Intermezzo Rhapsodie in E flat; in fact all the Clavierstücke, Op. 118 and 119! He played as if he were just improvising, with heart and soul, sometimes humming to himself, forgetting everything around him. His playing was altogether grand and noble, like his compositions. It was, of course, the most wonderful thing for me to hear these pieces, as nobody yet knew anything about them. I was the first to whom he played them.

When he finished playing I was very excited, and hardly knew what to say. I murmured only that 'I must write to Frau Schumann about them at once.' He looked at me, and said, 'But you did not like them.' 'How can you possibly say such a thing to me?' I asked; and he answered with a twinkle in his eye, 'You did not ask *da capo* for a single piece!' I had the presence of mind to say, 'I want them all *da capo*, but not to-day.' He laughed, and two days later played them all again to me.

A few months after, at a Monday Popular Concert, in London, I gave them their first public performance. Of course, I wrote to Frau Schumann about the Clavierstücke at once.

In a letter dated September 27, 1892, she wrote to Brahms, after a very sad misunderstanding:

So lass uns denn lieber Johannes freundlichere Töne wieder anstimmen, wozu Deine neuen schönen Clavierstücke von denen Ilona mir schrieb die beste Gelegenheit bieten wenn Du wolltest, Sei in alter herzlicher Weise gegrusst von Deiner Clara. (Litzmann, 'Band 3, Biography of Clara Schumann, page 560.)

[So let us, dear Johann, resume our friendship, for which your new Clavierstücke (about which Ilona has written to me) afford the best opportunity if you are willing. Receive greetings in the old affectionate way from your Clara.]

In June, 1896, Herr and Frau Max Kalbeck came from Attersee to Ischl, for a day, to pay Brahms a visit. They asked Brahms and me to dine with them at one o'clock at the Hotel Post. Brahms was in a very good humour, and made fun about Kalbeck's ordering rather a rich dinner, with asparagus, &c. But he would not partake of it with us, and took only his simple meal. When Kalbeck asked for the bill, Brahms had already paid it, and was delighted with his joke, and at Kalbeck's surprise.\* After dinner Brahms and I accompanied them one station in the Salzburger Bahn, and walked back to Ischl. None of us dreamt that this was the last happy time we should be together. A few weeks later Brahms's tragic illness began. He looked very ill, but he would not give in. At last he was persuaded to see his doctor, who put him on a strict diet. The same day he was dining with us, and when he entered he said: 'My doctor has forbidden me to go out to dinner, but I told him I will imagine I went to you to-morrow so that I still can eat Gulyas at the Eibenschütz's to-day, which was expressly made for me.'

Gradually we had the terrible experience of seeing him getting worse and worse. He knew how ill he was, but refused to show that he was aware of it. He kept up the pretence right to the end.

\* This little story is given more elaborately in the Brahms Biography, by Kalbeck, vol. 4, II., page 439.

## Ad Libitum

By 'FESTE'

Some day, when I have lots of time and unlimited space, I am going to base one of these monthly meditations on the subject, 'Overdoing Things.' After some hesitation as to which of the many overdone things would serve best as a starting-point, I shall probably take the Sea Shanty, because that particular obsession has surely the slenderest of all musical bases. Let me hasten to say that I am as ready as anybody to enjoy the best of these songs. There are a few really good tunes among them, and it is well that they should be not only preserved but put in circulation. But it is high time somebody protested against two features of the shanty craze: (1) the perpetuation of some that would never be tolerated but for the magic label 'Shanty'; and (2) the over-sophistication of shanties in general. Sung unaccompanied by a robust man—what is known in America as a 'He-man,' in fact—with a lusty chorus of He-men, the pick of these racy songs are capital, both as a type of folk-music and as a fascinating survival of an era and a set of marine conditions that can never recur. On the other hand, there are few more absurd or afflicting musical experiences than the delivery of a shanty, *ore rotundo*, by a conventional concert singer, with a pianoforte accompaniment thick with luscious chords. The summit of absurdity was reached the other day when a famous contralto fatly boomed out 'Shenandoah.'

Having thus, greatly daring, started an anti-shanty crusade, I should go on to protest further against using such things (especially those with a text in Nigger broken English) as school songs. The only one that justifies itself for this purpose is 'Billy Boy'—first, because it has a delightful tune, and also because it is clearly a variant of a well-known folk-song, and has a text that a children's choir may enter into. But the school-singing practice and the school choir class at competitive festivals can be employed to far better advantage than in the delivery of such things as 'What shall we do with a drunken sailor?' or others in which the youngsters are called on to sing about 'a big black nigger wid de sea-boots on,' and so forth. When I write my article containing the above protest I shall of course be assailed as a highbrow, and as one lacking a sense of humour; but my withers will be unwrung.

Then I shall proceed to lodge a similar protest in regard to negro 'spirituals.' Again, let me assure the reader that I am not deaf to their beauty. On the contrary, a favourite volume in my pianoforte library is the set of 'Twenty-four Negro Melodies,' arranged by Coleridge-Taylor (one of his best works), which I bought and used constantly a good many years ago—long before the present 'spiritual' craze began. It is precisely because some of these songs are so naively beautiful and touching that I want to get up and throw things when they are sung in a concert-room (with an entirely inappropriate pianoforte accompaniment) to an audience largely composed of tittering he-and she-asses who think the songs are funny. Funny? Good heavens! Should we laugh if we heard them sung, as they were originally sung, by some simple old Uncle Tom or Aunt Dinah at a prayer meeting? We should be more likely to pipe our eye, though there might be just a suspicion of a smile as well—a smile of sympathy, not of superior amusement. But the songs are entirely out of place in a public hall. And, if we *must* have them harmonized, let the job be done by a real musician who understands the treatment of simple diatonic melody. Nine out of ten of the arrangements by Burleigh and others are sickeningly weak. The most cloying efforts of the despised Victorian hymn composer are almost rugged compared with a 'spiritual' by the time an American 'composer' of the baser type has done his worst with it. (But I should probably refrain from saying this in my article, out of consideration for the feelings of the American composer.)

No doubt (I should proceed to suggest) the shanty and 'spiritual' craze is an outcome of the folk-song cult. Both craze and cult alike lack discrimination. A series of notes so banal that no one would take them seriously if put forward as a new composition pass muster easily—even with honours—if they be taken down from some oldest inhabitant champing his toothless gums. I have long been as keen as most musicians on folk-song, but

I have suffered so much in recent years from some overworked, dull specimens that my loyalty becomes strained at times. All honour to such collectors as Sharp; we want as complete a *corpus* as possible of these songs. But the selection for public use (especially as test-pieces in Competition Festivals) calls for a taste and judgment that are too often absent. Is it a folk-song from Somerset or the Hebrides? Very well; *ipso facto*, it must be a fine thing, so down it goes in the syllabus. (However, I shall probably not dare to say this. The mere word 'Hebrides' in this connection exerts a kind of spell over folk, and I have yet to meet a critic bold enough to say that quite a good proportion of the Hebridean songs are poor, and many of the most beautiful are spoilt by the pretentious and amateurish pianoforte accompaniments. Shall I be the first to say it? I hope I know my place better.)

My next step would probably be a recantation. A few years ago I was a convinced believer in the theory that a national school of music could be built up on folk-song. To-day finds me as sceptical on this point as Ernest Newman. This unhappy state of mind has been brought about by the apparent inability of our composers to evolve any thematic material off their own bat, so to speak. There is less open adoption of folk-tunes as thematic bases than there was a few years ago, but the 'original' themes that have taken their place are often little more than tags and *clichés* from the folk-tunes themselves, so that we are worse off rather than better. Is this building up a national school of composition? If so, it is surely the first that has been so built. It is true that Haydn and Beethoven (especially the former) made use of folk-tunes occasionally in their instrumental music, but can it be said that in their work as a whole there is more than an occasional hint of the idiom of folk-song? Where is the folk-idiom in Bach or Wagner, save here and there for purposes of local colour? This is not to deny the searching beauty of such things as Butterworth's 'Banks of Green Willow,' or the 'Shropshire Lad' Rhapsody; or of such models of choral writing as the Vaughan Williams and Holst arrangements of folk-songs. Nor can there be any question as to the existence of a national style in music. The point is whether we are to have a national style that grows slowly, naturally, and unconsciously, like folk-songs themselves, out of temperament, climate, scenery, and all the other forces, natural and artificial, that differentiate race from race; or whether it is to be a self-conscious affair, of a few years' growth, in which all the processes of manufacture can be seen—in fact, a national style 'while you wait.' The more I hear of contemporary English music, the surer I am that the bulk of the clever 'Let's be English,' or 'Elizabethan,' or, in fact, anything but our genuine selves, leads to work that will in a few years' time sound merely parochial beside that of the great composers of the past. The deliberate

adoption of an antique idiom or a bucolic phraseology in literature would at once be recognised as an affectation. Is it anything else in music? And has any good ever come out of affectation? All this I shall, greatly daring, say in my article on 'Overdoing Things.'

Then (space and courage still holding out) I shall go on to complain of the Elizabethan fetish. No praise can be too high for the finest music of that glorious period, but there was dross mixed with the gold, dull music with the inspired, and your true blue Elizabethan enthusiast is still in the stage of being unable or unwilling to separate the one from the other. Now, even the best music of this kind is more interesting to sing than to hear—as is natural, seeing that, more perhaps than any other music, it was written almost solely with an eye to the performer. In fact, there were at that period no audiences, in the modern sense of the term. If this be so with the finest madrigals, how poor a show must the dull ones make with the average hearer of to-day! Moreover, the text, often obscure and artificial, makes little appeal to him. What's he to Oriana, or Oriana to him? I honestly believe that the decline in the number of choral entries in competition festivals (especially small ones, or those in remote areas) is largely due to an over-dose of madrigals (including some dull ones) as test-pieces. Too many choirs are being called on to study the technique of madrigal-singing before they have got very far with the elementary principles of choralism. Asked to run before they can walk, they naturally stumble, and are disheartened. I have heard during the past few years appalling hashes of Byrd and Weelkes made by village and small town choirs that would have put up a decent show, and given themselves and their hearers a lot of pleasure, with Stanford and Parry, or any other of the large body of modern English part-song writers. This branch of music is one in which England is peculiarly rich. Even some Victorians who were feeble as Church composers somehow managed to put their best foot foremost when writing part-songs. I should like to see a year or two given up to the study of the great mass of tuneful, well-written, and extremely vocal part-music that began roughly with Walmisley and Pearsall, and ended about twenty-five years ago. At present it is squeezed out by the Elizabethans on one side and the more fashionable of present-day composers on the other. Let a few struggling competitive festivals try the experiment, and leave madrigal-singing till their choral entries are once more at high-water mark, and their choirs' technique much further advanced than it is to-day. The present over-insistence on the Elizabethans is making more opponents than converts.

There is a similar danger of creating a reaction against Bach and Mozart. Happily, Bach's vast output contains a very large proportion of music

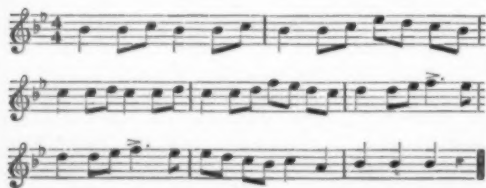
attractive to the hearer, and negotiable by the average performer. The risk is therefore less than it is with Mozart, whose best work is in his chamber-music, operas, and a handful of orchestral works. The solo player of all kinds is richly catered for by Bach, but there is little of Mozart that he can get his teeth into. What pianist can pump up interest in more than a stray movement or two of those tinkling sonatas? No wonder he rubs his eyes when the out-and-out enthusiast tells him that Mozart never wrote a dull bar or a redundant note! So with Bach: in the cantatas we have a mine that must be explored, and that has already yielded up rich treasure. But there are cantatas that are perfunctory, either wholly or in part, as was inevitable in the circumstances that brought them into being; and already we see signs of the usual risk of an indiscriminating enthusiasm.

All the above, and even more, I shall want to say when I write that article. But I doubt if I shall screw up courage, for in regard to certain points, especially those where folk-song is concerned, the few friends I have managed to retain will call me renegade. So after all I may lie low, and wait for somebody else to give a lead in saying the unpalatable and unpopular.

My dips into the old *Musical World* have proved very much to the liking of readers, if I may judge from numerous letters received. Before long I may overhaul the volumes again. Meanwhile, I have to thank several correspondents for information concerning 'The Downfall of Paris,' the piece played outside public-houses on a tobacco-pipe by a wandering minstrel.

Dr. Grattan Flood writes to say that the piece is an English version of the French Revolutionary air, 'Ça ira,' of 1790. He adds that Dickens refers to it in 'Sketches by Boz,' where we read that Miss Terese Malderton performed one of the various popular pianoforte versions of it to the admiration of Mr. Horatio Sparkins. The identification of the 'Fall of Paris' with 'Ça ira' is borne out by the 'Grove' article on the latter.

Sir Alexander Mackenzie, however, in the course of an interesting letter, says that when he was a boy, studying in Germany, he was once set to practise Moscheles's four-handed variations on the 'Alexander March,' which was always known familiarly as 'The Downfall of Paris.' Concerning its origin he is doubtful, but he suggests that the tune may have been played on the occasion of the entry into Paris, on March 30, 1814, of the Emperor Alexander I., with the King of Prussia. Sir Alexander has dotted down the air, thus:



This differs materially from 'Ça ira' as given in Grove, practically the only similarity being in the opening figure of bar one.

The above will serve as an answer to Mr. A. H. Spencer, of Acton, who writes for information concerning the tune. He says it is mentioned in Robert Moir's 'Mansie Wauch' as the air played by 'twa blind fiddlers, the bonniest ye ever heer'd,' on the occasion of Mansie's first visit to a play. I take this opportunity of thanking Mr. Spencer for his kindly remarks concerning 'Ad Libitum' and the *Musical Times* generally.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### XVIII.—GILES FARNABY

Of the outstanding merits of Giles Farnaby, whether as a madrigalist or as a virginal composer, we have ample evidence. In fact, he contributed more than fifty pieces to the Fitzwilliam Virginal Book, some of which are excellent of their kind, including a 'Duet for Two Virginals.' Dr. van den Borren, in his 'Sources of Keyboard Music in England' (Novello, 1915), writes thus:

Giles Farnaby forms a complete contrast to Bull. He is one of the most graceful musicians possible. He is also one of the most spontaneous, even in his audacities; and of these he has as many as Bull, whether in the realm of harmony or in that of melody, of an abundant and easy fancy like Schubert, whose qualities and defects he shares. He is so great a lover of melody, that when he adorns it with figurations it is often to create new melodies more delightful and more characteristic than the one that formed his starting-point. He is fanciful even to singularity. He is simple, sportive, popular, witty, mocking, even 'clownish.' He loves piquant detail, and at times carries it even to preciosity. He is the most original of all the virginalists, and at the same time the one who best represents the spirit of 'Merry England.' Like Byrd, he is profoundly English; but while the elder master embodies the dreamy side of the British character, Farnaby expresses rather the humorous side of it.

Of biographical data not many details are forthcoming, but it is almost certain that Farnaby was a Cornish Celt, and was probably born at Truro, as Wood states. His music has all the characteristics of a Celtic writer, and it seems as if he were brought up in Celtic surroundings. The date of his birth may tentatively be given as 1560, and he began to study music seriously in 1580. The next we hear of him is his living in London in 1586, and there is a record of his marriage at St. Helen's Church, Bishopsgate, to Katherine Roan on May 28, 1587.

Farnaby graduated Mus. Bac. at Oxford on July 7, 1592, 'having studied music for twelve years.' He



contributed nine settings to Este's 'Psalter' of 1592, commencing with Psalm cxix. In the four-part settings of this Psalter, Este secured the services of ten composers:

... being such [as he writes in his Preface] as I know to be expert in the Art and sufficient to answer such curious carping musicians, whose skill hath not been employed to the furthering of this work.

Briefly, sixteen of the settings are by John Farmer; twelve by George Kirby; ten by Richard Alison; nine by Giles Farnaby; seven by Edward Blanks; six by John Dowland; five by William Cobbold; four by Edmund Hooper; three by Edward Johnson; and one by Michael Cavendish. Four new tunes were included, viz., 'Glastonbury,' 'Kentish' (afterwards 'Rochester'), 'Cheshire,' and 'Winchester.' This volume was beautifully printed in octavo, and the voice parts—though separate—were all on one page. A second edition of it appeared in 1594, and a third in 1604.

A remarkable MS. work by Farnaby, unnoticed by Fétis or Eitner,\* may be dated as from 1595, viz., a setting of the Psalms of David in four parts for voices and viols, of which the title-page is as follows:

The Psalmes of David, to four parts, for Viols and Voyce,  
the first booke Doricke Mottoes,  
the second, Divine Canzonets,  
Composed by Giles Farnaby, Bachelor  
of Musicke, with a Prelude, before the  
Psalmes, Cromaticke.

The British Museum has four of Farnaby's four-part compositions, and 'O my sonne Absolom,' for five voices, as well as the MS. setting for four voices of Psalm cxix.

We get a pleasing biographical glimpse of Farnaby in 1598, as in that year a son of his was baptised at the Church of St. Mary-le-Bow. In the same year was published a Madrigal collection (seventeen compositions) by Farnaby, entitled: 'Canzonets to Foure Voyces with a Song of eight parts,' with eulogistic verses prefixed by Antony Holborne, John Dowland, Richard Alison, and Hubert Holland. Of these printed compositions, 'Construe my meaning' is generally regarded as the finest and most original; in recent years it has been admirably edited by Mr. W. Barclay Squire. It may be well to note that this Madrigal collection was dedicated to 'Maister Ferdinando Heyburn, groom of her Majesties private chamber.' Other pieces of merit are: 'Some time she would, and some time not' (in which there is good tone-painting at the word 'Vulcan'), 'Phillida bewailed,' and 'Ay me! poor heart,' the last mentioned being subsequently transcribed for the virginal, and included in the Fitzwilliam Virginal Book.

As mentioned previously, however, it is as a composer for the virginals that Farnaby deserves inclusion in the present series. He introduces the chord of the dominant thirteenth in his delightful 'Rosasolis' Variations. His 'Meridian Almain' has frequently been quoted, but Dr. Ernest Walker considers that the little pieces called his 'Dreame,' his 'Rest,' and his 'Humour,' display

... a quaint romanticism of style that is now and then curiously modern in outlook, and which sound like a forecast, in lace ruffles, of the 'Kinderszenen' of Schumann (the way in which the *Ut, re, mi* formula creeps into the third is quite in the style of the later composer's jests).

\* This unique MS. was acquired by Francis Hopkinson, about the year 1760, and is now in the Philadelphia (U.S.A.) Library.

Of the four men who loom most largely in the Fitzwilliam Virginal Book, viz., Bull, Byrd, Gibbons, and Farnaby, the last-mentioned is the most romantic—anticipating another great Celt, John Field, of Dublin, the inventor of the Nocturne. Yet, as Dr. Ernest Walker remarks:

... there is an enormous gap in distinctiveness of material and maturity of handling between them and the great choral work of the same period. ... The interest of the one is in the main artistic, of the other in the main historical.

Some writers, relying on the fact that a tune by Farnaby is to be found in Barley's 'Whole Booke of Psalmes,' in 1608, imagine that the composer was alive at that date. Dr. Fellowes writes:

... the absence of Farnaby's name from the contributors to the 'Triumphs of Oriana,' coupled with the fact that no second set of madrigals was published by him, suggests with great probability that his death had occurred before 1601.

It may be added that the inclusion of so many of Farnaby's compositions in the Fitzwilliam Virginal Book suggests an acquaintance between him and the compiler, Francis Tregian, of that remarkable MS., dating from c. 1613, both of them being Cornishmen.

## MUSIC IN TOLSTOY'S LIFE

BY HIS SON, COUNT SERGIUS TOLSTOY

Translated by Aylmer Maude

(Continued from June Number, page 518.)

From 1881 to 1901, Tolstoy spent almost every winter at Moscow. The crisis in his soul that reversed his whole previous outlook on life had already occurred. In 1897 he produced his book, 'What is Art?' answering questions which, as he himself wrote, had occupied him for fifteen years. In that work he considered art in general, and music in particular, from a religious point of view. In those years, despite the fact that his whole spiritual and mental activity was directed to religious questions, music continued to act directly on him as strongly as before. Only, perhaps, its action was somewhat modified. Music came to agitate and even to irritate him, rather than to rouse his tender emotions. In 'The Kreutzer Sonata,' Podnyshev says of music:

In general, music is a dreadful thing. ... They say music exalts the soul. Nonsense, it is not true! ... It has neither an exalting nor a debasing effect, but it produces agitation.

And further on:

Take that 'Kreutzer' Sonata. ... To hear that first *Presto* played, to clap a little, and then to eat ices and talk of the latest scandal. Such things should only be played on certain important, significant occasions, and when certain actions answering to such music are wanted; play it, and then do what the music has moved you to. Otherwise an awakening of energy and feeling unsuited both to the time and the place, and to which no outlet is given, cannot but act harmfully.

I remember how, while he was writing 'The Kreutzer Sonata,' my father tried to elucidate to himself what feelings the first *Presto* of that Sonata expressed. He said that the introduction to the first part warns us of the importance of what is to follow; then the indefinite agitation expressed by the first theme, and the restrained tranquillising feeling expressed by the second theme, both lead

to the powerful, clear, and even coarse melody of the concluding part, which simply expresses sensuality. Afterwards, however, my father rejected the idea that that melody expressed sensuality; for in his opinion music cannot express this or that emotion; it merely expresses emotion in general, but it is impossible to define what emotion in particular.

I do not know when my father first heard the 'Kreutzer' Sonata, but not long before he wrote the story, he had heard it imperfectly performed by myself with the violinist Lyasotta.

In summer, non-professional music flourished at Yasnaya Polyana. My father's relation to such music was not merely tolerant; he sometimes even preferred amateur music to professional. In this regard he occasionally went to an extreme. I remember his once saying that he particularly liked to listen to those who sang or played the pianoforte, guitar, or balalayka, without having learnt their notes, because such people's hearing and memory was unquestionably well-developed, and because they certainly knew well, and loved, what they played or sang.

However, I must add that our amateur music at Yasnaya Polyana was far from always affording him pleasure, especially as he could not resist listening to the sound of music even when it reached him through three closed doors. And this hindered his working, thinking, and writing. One remembers how in 'The Fruits of Enlightenment' he ridiculed rich and idle people who occupy themselves with music 'for the destruction of time':

The young lady used to sit down to the pianoforte as soon as she opened her eyes, and off she'd go! [says the cook in that play]. And that other one who lives here, the teacher, stands and waits. 'When will the pianoforte be free?' When one has finished, off rattles the other, and sometimes they'd put two pianofortes near one another, and four of them would burst out at once.

In the last years of his life (1901-10) my father settled down definitely at Yasnaya Polyana. Music, as formerly, agitated and touched him, but irritated and tormented him less than in the years when 'The Kreutzer Sonata' was written. During this last period many musicians visited him at Yasnaya Polyana. Among others came the Czech Quartet, Sbor, Shor with his Trio, Vanda Landovska, Olenina d'Alheim, V. Filosofova, S. I. Tanéřev, Arensky, and others; and every summer Prof. A. B. Goldenweizer, of the Moscow Conservatory, lived near Yasnaya Polyana, and frequently played for my father.

The following are some conclusions I have arrived at as a result of my personal observation of the opinions my father expressed in his writing and conversation. First of all, he loved simple, clear melody, and was not afraid of hackneyed melodies. Harmony and elaboration he felt only in so far as they coloured the melodic canvas of the piece. He was rather indifferent to orchestral colouring, and even said that pianoforte pieces were often better than orchestral pieces, just as drawings are frequently better than oil-paintings. Stringed instruments played with a bow and the pianoforte stirred him most; this, however, did not prevent him from listening with pleasure

even to a balalayka or a guitar. Vocal music, especially songs, he loved not less than instrumental music. The opera, in his opinion a false kind of art uniting the ununitable—music and drama—he did not like. To him it did not convey an illusion, and he could not help seeing on the stage 'a fat singer in tights.' It is well-known how sarcastically he dealt with 'Siegfried,' especially with the subject of that opera. In general he did not like Wagner. On one occasion, having listened to two Acts of 'Lohengrin,' he left the theatre dissatisfied. I only remember that I once played the 'Wedding March' from 'Tannhäuser,' and that that March pleased him, but, he remarked, 'It is music reminiscent of Weber.' He made exception in favour of very few operas. Besides 'Don Juan,' 'The Magic Flute,' and 'Der Freischütz,' I know only that he saw 'Orfeo' and 'Le Barbier de Seville' with pleasure.

My father's relation to Beethoven was somewhat complex. The composer—apart from his last period—produced a very strong impression on him. In 'Boyhood' he describes the effect produced by the 'Pathetic' Sonata on his hero; in 'Family Happiness' he refers lovingly to the 'Moonlight' Sonata; 'The Kreutzer Sonata' borrows its title from Beethoven's work; the 'Appassionata' always excited him; and finally, he himself often played Beethoven's Sonatas and orchestral pieces (four-handed). But demanding, in this instance as in other cases, a critical attitude towards accepted idols, he always protested against the exceptional cult of Beethoven, considering his predecessors Haydn and Mozart to be equal if not superior to him. He considered Beethoven not as the culminator of the period of music's greatest development, but as the forefather of a decline which continues till now. I remember his saying in the 'seventies, that an artist of genius gives us in his works not merely a new content, but a new form; Haydn created the forms of the sonata and the symphony, Mozart of the opera, but that Beethoven created in previously existing forms—those of Haydn and to some extent of Mozart; therefore, he asked himself whether he ought to consider Beethoven a genius. It seems to me that my father was mistaken in this judgment of Beethoven. His symphonic forms are so distinct from those of his predecessors that they may be considered as new forms. Beethoven's construction is broader and freer; it presents something quite new (e.g., his *Scherzo*), so that if it is true that genius creates in new forms, this is fully applicable to Beethoven. Further, my father considered that Beethoven is comprehensible to a comparatively small number of people, and that the listener has somewhat to pamper himself in music and spoil his taste in order to understand Beethoven, as there is much that is artificial in him.

For Wagner, Liszt (with the exception of some of his arrangements), Berlioz, Brahms, Richard Strauss, and others of the more modern composers, my father had no great liking.\* He accepted only a few of Grieg's pieces. It is true that he was not well-acquainted with the newer composers, but there

\* The well-known critic Strakhov explained my father's attitude towards Wagner by the fact that he felt melody acutely, but was not so susceptible to harmony. Whether that was so I will not undertake to judge. Wagner may have repelled my father by his fondness for grandiose effects, as well as by the subjects he selected and by his way of using the orchestra instead of the singers, for the presentation of the theme.

is a large measure of truth in what he said about innovators in music:

When you listen to the new music [he said], it frequently seems that something good and melodious is just beginning, but before that good matter has had time to start it is already finished and sunk in unintelligent and unnecessary dissonances. The composer torments and torments his hearers with these dissonances until again there is a flash of something intelligible, which again becomes submerged. One is left with an unsatisfied and disconnected impression.

My father was very fond of Chopin. For instance, of the D minor Prelude, he said: '*Das ist Musik!*' And what a simple and novel way of finishing the piece—those three D's in the bass.'

Of one of Chopin's Valses he once said:

Chopin, like all composers, has some banal passages, but he has few of them, and is good even in those places; he is banal, but somehow banal in his own way.

Once when I remarked to him that Chopin is not understood by people little acquainted with music, for instance, by the peasants, he agreed with this, and said that unfortunately he had to admit that a certain musical preparation is necessary for an understanding of Chopin. 'But I love him,' he added, 'probably because my taste is already spoiled.'

In addition to what has been said above about Beethoven, I remember my father said of the Sonata in G major (Op. 14, No. 2), that in the first part one hears, as it were, the conversation of a husband and wife, and in general that it is a toy sonata. In the Sonata in E flat major (Op. 7) he considered the *Trio* from the *Scherzo* (in E flat minor) its best part; the Sonata in C major (Op. 53), he considered artificial and brain-spun. Of the last Sonatas he liked only the *Adagio* with variations (E major) in Sonata Op. 109.

We may say that his favourite duet was 'La ci darem,' from Mozart's 'Don Juan.' In a letter to his daughter (March 11, 1894), he wrote:

Yesterday, at Berg's, after an absurd [!] Quartet of Tchaikovsky's, I started talking with a violinist who is a student at the Conservatoire. Just then they began singing. Not to disturb them we went into another room, and I demonstrated warmly that music had taken a wrong road. Suddenly something interrupts my thought, seizes it, draws it to itself—and demands surrender. They had just then begun to sing the duet from 'Don Juan,' 'La ci darem.' I ceased speaking and listened, and then felt glad and smiled at something. What is that terrible power?

My father's attitude towards Tchaikovsky's music was cold. It has been mentioned in a previous chapter that on one occasion Tchaikovsky's *Andante* moved him to tears. I think that was the strongest impression he ever received from that composer's music. I remember that he listened with pleasure to only a few of Tchaikovsky's songs and to one or two other things of his (e.g., to his first Symphony). He did not rank him high in comparison with other composers.

In general he was not enthusiastic about Russian composers. One day, when I was playing the Overture from Glinka's 'Russlan,' he remarked, 'It is good, but not first-class; for instance, the Overture of "Der Freischütz" is better.'

Of Anton Rubinstein, he said:

Rubinstein knows too much of other people's music; that prevents his standing on his own feet. He has only a few sincere, though rather banal pieces (e.g., his songs for the pianoforte, E major and F major, 'Valse caprice,' and some others).

(To be continued.)

## VERDI AND 'FALSTAFF'

By JOHN W. KLEIN

'Though I greatly admire Verdi, I believe him to be incapable of writing a comic opera.' Such was the pontifical utterance of Rossini—an utterance which Verdi deeply resented. The composer of 'Il Trovatore,' indeed, emphatically declared that he had longed to write an opera of a lighter nature ever since the failure of his first attempt, 'Un Giorno di Regno,' but that he had never been given another chance. Even the publisher his successes had enriched, who was continually urging him to save art and the theatre by writing another opera, stood aghast at the prospect of a comic work—and perhaps his fears were not entirely unjustifiable. There is, indeed, barely a trace of a sense of humour in the maestro's early operas. The first Act of 'La Traviata' and the part of the Duke of Mantua certainly show a somewhat lighter vein, and Verdi achieved a master-stroke by his dramatic humour in the compellingly ironic finale of the third Act of 'The Masked Ball,' but there is, nevertheless, barely a hint of the glories of 'Falstaff.'

Verdi was obviously influenced by the scepticism of his friends, for—shortly after the completion of the Manzoni Requiem—he somewhat ruefully exclaims: 'I was thinking of writing a comic opera. A comic opera of mine would be entertaining enough, at least before it was produced.' It has been erroneously supposed that Wagner's 'Meistersinger' suggested the idea. In fact, the great maestro was weary of melodrama and tragedy, but only in his extreme old age could he afford the luxury of writing a comic opera. Almost immediately after the production of 'Otello,' wishing to experience for once at least 'la gioia bella' so beloved of Mozart, he writes: 'After having relentlessly massacred so many heroes and heroines, I have at last the right to laugh a little.' He could, however, think of no fitting comedy to set to music. The Italian Molière, Goldoni (whom he greatly admired), was too lacking in profundity, too innately cautious in dealing with delicate situations, to suit the requirements of the maestro who craved for something more frank and outspoken, more full-blooded and temperamental. He had, moreover, sought in vain a libretto in Molière and the French plays of the day, and had even—*mirabile dictu!*—thought for an instant of setting to music Labiche's grotesque farce 'Le Voyage de M. Perrichon.' It was 'Don Quixote,' however, which appealed most to him. But eventually even Cervantes's masterpiece did not strike him as being 'something thoroughly, completely, and in all respects suitable.'

One day, however, he discussed the matter with Boito, and expressed a desire to compose a musical comedy that would rank with Cimarosa's 'Il Matrimonio Segreto' (technically a masterpiece, if little else), or even Mozart's 'Don Giovanni' (which he is not supposed to have studied until the age of seventy, but the influence of which permeates a great deal of the music of the last Act of 'Falstaff'). Boito listened in silence, and showed no signs of any

particular interest. But in secret he forthwith set to work on Shakespeare's 'The Merry Wives of Windsor.' Falstaff's character had always greatly fascinated him and—strange to say—he considered him spiritually akin to Iago and Mephistopheles. Shakespeare's Italian source, Giovanni Fiorentino's entertaining novelette 'Peccorone,' served him as an inspiration no less than the British dramatist's brilliant comedy. It seems singular that he did not—though at the time there were contradictory rumours—venture to inform Verdi of his project, fearing, no doubt, the latter's disapproval or indifference.

In July, 1889 (more than two years after the production of 'Otello'), he nevertheless presented Verdi with the libretto. At first the aged maestro recoiled from the task with a cry of dismay: 'Have you ever considered the enormous number of my years?' Subsequently, however, he set to work with immense gusto. Long after his death, Boito was wont to speak with tears in his eyes of Verdi's delight and enthusiasm. 'Verdi enjoyed himself,' he exclaimed. 'How he enjoyed himself!'

On December 3, 1890, Verdi wrote to an intimate friend:

For forty years I have longed to write a musical comedy, for more than fifty I have known 'The Merry Wives.' [The first idea of a 'Falstaff' occurred to him in 1807; Ghislanzoni, the librettist of 'Aida,' was to write the words.] Now Boito has written for me a lyrical comedy that can be compared to no other, and it causes me an immense degree of pleasure to set it to music. 'Falstaff' [Verdi continues with mischievous glee] does all sorts of naughty tricks [Boito had carefully ignored the more sinister features of the fat-paunched hero, and Verdi handled him still more gently, but in a humorous way. And he is a type! Types are so rare! The opera is absolutely and entirely comic.

Not quite so comic as he had supposed. There is a rich vein of melancholy in much of Falstaff's later music, and Ford's despairing soliloquy—a worthy pendant to Iago's 'Credo'—is quite wrongly termed 'humorously dramatic.'

A few days later Verdi, indeed, declared:

I am not writing a comic opera, I am depicting a type. My Falstaff is not merely the hero of 'The Merry Wives of Windsor,' who is simply a buffoon, and allows himself to be tricked by the women, but also the Falstaff of the two parts of 'Henry IV.' Boito has written the libretto in accordance.

In Verdi's mind there was not a moment of hesitation, not a hint of the doubt that gnawed at the heart of Nicolai, driving him to exclaim, 'Only a Mozart would be worthy to set Shakespeare's "Merry Wives" to music.' The composer of 'Otello' had too high an opinion of the artistic value of his music, or perhaps he had a premonition that his opera was destined to become (as Strauss has asserted) 'one of the greatest masterpieces of all time,' and a work of greater importance and more imaginative insight and power than Shakespeare's brilliant—if somewhat superficial—*pièce d'occasion*.

Moreover, though less revelatory of Boito's amazing knack of condensation than the libretto of 'Otello,' the book of 'Falstaff' is a model of lucidity and conciseness. Boito has taken to heart Shakespeare's dictum: 'Brevity is the soul of wit.' On scanning his libretto, Verdi realised that here was an opportunity of writing a lyrical comedy of the most refined kind. Boito's work—compared with the libretto placed at Nicolai's disposal, a veritable

masterpiece—is certainly well-planned, though the balance of dramatic action is not always as good as it might be. Descending to details (in spite of Boito's stringent system of compression, and the fact that 'Falstaff' is generally considered a manifesto against the stoppage, even for an instant, of action on the stage), the first fooling of the fat-paunched hero is somewhat too slow in arriving, and the crowning exposure scarcely brings a sense of culmination, but is, indeed, a direct anti-climax, the background of the picture unexpectedly becoming the foreground. Moreover, the character-drawing—particularly in the case of Ford, who is infinitely more credible in the Shakespearean comedy—is often somewhat poor. Even Falstaff himself—during the course of the last Act—gradually sinks into insignificance.

Boito's 'Falstaff' is, moreover, full of thoughts culled from other sources. Several of these are real additions to the effectiveness of the work; but a few others are not always in the best of taste, and we may justifiably ask ourselves whether the 'honour' speech—dragged in by hook and by crook from 'Henry IV.'—really lends itself to a musical setting. There are people who are capable of considering it a masterpiece of comic verve; but it strikes me as being one of the least imaginative parts of the opera, and the slightly philosophical touch of the speech is absolutely antagonistic to Verdi's downright temperament.

The work as a whole—which was completed with amazing ease and never-failing inspiration—is, however (apart from the final fugue, which reveals an element of unexpected pedantry), certainly the nimblest and wittiest of all operas. No less an authority, however, than Grieg declares that in his comic opera Verdi's fancy no longer takes flight as formerly, and that there is something short-breathed about it; and Hanslick, who greatly preferred Nicolai's pretty opera, adds that the aged composer's masterpiece is more a work of talent than of genius (he had asserted precisely the same of Bizet's 'Carmen'), more 'causerie' than powerful musical creation. However much we may deprecate such statements, we may quite frankly admit that they are not entirely devoid of truth, and that in 'Falstaff' Verdi brought, to quote Mr. Shaw, 'thought and knowledge and seriousness to the rescue of failing vitality.' Moreover, Verdi's delightful work is not merely lacking in elemental power, but also in deeper human interest, and—precisely on that account—in true greatness, and cannot therefore be considered on the same plane of achievement as its only serious rival in comic opera, 'Die Meistersinger.'

Nevertheless, how inexpressibly delicate is Verdi's touch in this work! He who was in the habit of making coarse daubs with his brush now paints with the daintiest of camel-hairs. How curiously wistful, sweet, and penetrating are the short love passages of Fenton and Anne! How exquisite the transition from the chattering quartet of women! And there is an ethereal remoteness about the fairy music of the last Act, a delicacy and spirituality hitherto undreamt of by Verdi, though we may perhaps catch a glimpse of it in the final duet of 'Aida.' Music so thoroughly imbued with the very essence of the true romantic spirit had not, indeed, been penned since the days of Weber.

Strange to say, Verdi is less of a masterly character-drawer in 'Falstaff' than in the much more unequal 'Otello.' Nevertheless, the



hero himself is undeniably Verdi's most admirable character-study, far surpassing, indeed, anything he had achieved before. Falstaff's sublime self-conceit is revealed, with almost incredible skill, in every bar of a music that for tantalising wit and boisterous fun in vain seeks its equal, a music so tingling and mercurial that it would have delighted even the sour Nietzsche himself and driven him to exclaim: 'Here is a morning song, so sunny, so light, so fledged and so divinely serene that it will not scare the tantrums, but rather invite them to take part in the singing and dancing.' Falstaff, indeed, seldom provokes coarse laughter; he more often awakens in us that gentle and thoughtful mirth which Meredith called 'intellectual merriment.'

The remaining characters are, however, mere thumb-nail sketches. With regard to Ford, we are often at a loss to understand whether or no Verdi expects us to take him seriously. The Ford of Nicolai is a purely comic character; the Ford of Verdi is, however, a fatuous fool with—strange to say—moments of astonishing power and eloquence scarcely in harmony with his real nature. Witness his monologue, on which Verdi has concentrated his heaviest artillery: truly a wonderfully expressive piece of declamation, wrongly termed 'humorously dramatic,' a song more replete with the agony of jealousy than many of Otello's more pretentious outbursts. In short, Ford is neither dramatically nor musically consistent. As for the other characters, they are almost entirely devoid of interest. Even the quartet of women—in which there is a touch of the older style—is lacking in fine differentiation of character.

However, 'Falstaff' as a whole is perhaps the most delightfully sane and irresistibly humorous comic opera in existence, far surpassing Cimarosa's 'Il Matrimonio Segreto'—the model on which Verdi is supposed to have worked—and even Rossini's 'Il Barbiere di Siviglia,' and revealing a mastery of nuance not inferior to that of Mozart himself. The delightful work literally overflows with vivacity, genial ardour, and high spirits. We may well repeat Boito's dictum: 'What an inestimable boon to art when all will be able to understand it,' and, we may add, prefer it to the vocal gymnastics of 'Il Trovatore' and even the Salvation Army rhythms of 'Aïda.'

#### HANDEL'S USE OF UNCOMMON INSTRUMENTS AND COMBINATIONS

By E. VAN DER STRAETEN

The majority of people think of Handel chiefly as a vocal composer, while his merits as a writer for the orchestra are rarely fully recognised. Again, most people are wont to look upon his orchestration as of a primitive nature, yet he was in reality a great pioneer. Before his time the instruments of the orchestra had been chiefly used in contrasting groups of wind instruments, brass, and strings. Effects of tone-colour from the use of individual instruments were practically unknown, except for a few solitary examples in the late 17th century operas. The orchestra at that time was composed of the concertino, consisting generally of two violins and a violoncello, and the concerto grosso or full string orchestra,\* recorders, oboes,

and a harpsichord or organ, sometimes also a lute or a theorbo. To these were added on rare occasions two trumpets, and, perhaps, one or two trombones and timpani. The oboe and bassoon were comparatively new instruments, which were first used in opera in Cambron's 'Pomona,' in 1659.

The oboe, which had been evolved from the shawm (chalumeau) in France about the middle of the 17th century, was one of Handel's favourite instruments from early boyhood. The double-bass had been added to the opera orchestra by Pignolet de Monteclair only some twenty years before Handel's birth, the violone having until then taken the place of the fundamental bass. This was the lowest bass of the viols, which had been superseded by their cousins, the violins, except for the viol da gamba, which lived on in semi-retirement in the hands of a small number of its admirers, chiefly in France and England.

Both Purcell and Corelli championed the cause of the violin, which in Italy was in fact almost exclusively used from the early 17th century. Handel followed their example, and already in his first operas, violins formed the basis of his orchestra. His musical conceptions, which were always true to his own nature, were stated in a direct, simple manner with comparatively simple means, but the almost superhuman surety of his musical feeling led him to find with unerring judgment the right medium in the right place to express exactly and effectively what he wanted. He realised that the voice in conjunction with a well-contrasted accompaniment could rise to heights which neither could attain by itself, and that through the different qualities of tone in different instruments it is possible by judicious selection always to find one which is suitable to express a certain mood, character, or situation. This possibility he used to the fullest extent, and never hesitated to adopt any instrument, whether new, old, or even obsolete, that would give him the exact tone-colour that he had in mind. To substitute another instrument for one chosen by him with great care and deliberation for a particular purpose, must therefore necessarily destroy the effect that he had intended. The performance of such music in its original form will naturally offer great difficulties, as it is not easy to procure the necessary instruments nor the people who can play them; but Mr. Arnold Dolmetsch has taught us that the task is by no means impossible, and that it fully repays the trouble. Below is printed a full list of the instruments used by Handel, mentioning the titles of the works, and the instances in which they were employed.

Handel's orchestra at the opera, in the later period, consisted normally of eight first and seven second violins, four violas, three violoncellos, three contrabasses, two to five oboes, two to five bassoons, two flutes, two horns, two trumpets, harp (occasionally), and timpani: thirty-seven to forty-three in all. For his oratorios the orchestra varied between twenty-five and thirty-five instrumentalists, and an equal number of singers for the chorus.

Handel used what was in his time the quite novel device of dividing his violins into three different parts, of which instances occur in most of his operas and some of his oratorios—e.g., in the Overture to 'Saul,' and in the Overture to 'Athaliae' he has even four violin parts. The first who followed him in this was probably Weber, in the Overture to 'Euryanthe,' and by modern masters the device has been used more

\* A survival of this combination is still to be found in the *Adagio* of Haydn's Symphony in D, No. 43.

frequently. In his opera 'Radamisto' (1720), in Tiridate's aria, 'Alzo al vole,' Handel introduced for the first time two *horns* in Italian opera in London, and probably this was the first instance of their use in any opera, Hasse adopting them for the first time only in the following year.

In the opera 'Orlando,' Orlando's aria, 'Gia l'ebro' is accompanied by two violette marine *obbligati* (with violoncelli *pizzicato*), which were played by the brothers Pietro and Prospero Castrucci. The violetta marina, invented by Pietro Castrucci, was, according to Burney, a kind of viol d'amour, but unfortunately no specimen of the instrument has survived, nor have we any detailed description of it. Chrysander thought that the name pointed to some connection between Castrucci's instrument and the tromba marina (trumpet marine), and that its tone had something of the trumpet-like character of the former. In support of his theory he quotes from an advertisement in the *Daily Courant* of March 17, 1725:

... an Entertainment of Musick, for the Benefit of Mr. Castrucci . . . in which Mr. Castrucci will make you hear two Trumpets on the violin.

The violetta marina had the compass of the ordinary viola, and must therefore have been of at least the same size.

One might feel inclined to think that Handel repeatedly made use of these instruments, as we find violette used in combination with violins, oboes, and basses, for the accompaniment of Zoroaster's aria, 'Sorge in Fausta,' in the same opera, while in all the other numbers violas are distinctly specified. Likewise, in 'Ezio,' 'Rinaldo,' and other works, we find violette indicated in some numbers, and viole in others. The fact that 'Rinaldo' was performed in 1712, and the brothers Castrucci came to London only in 1715; that, moreover, in Orlando's aria the instruments are particularly specified as 'due violette marine per le Signi Castrucci,' solo duet (accompanied by basses only), appears sufficient proof that he did not mean the latter instruments where he uses the word 'violetta' or 'violette' (plur.). Mattheson, Speer, and Eysel tell us that the word 'viola' and 'violetta' were used indiscriminately for one and the same instrument, but why should Handel use the word 'violetta' for the alto part for one or two numbers, and 'viole' for all the rest, unless he really meant different instruments? There were two instruments which went by the name of 'English violet'; one was identical with the viol d'amour, the other was a violin tuned *e, a, e', a'*, which does not appear to have been largely used—but that would not have deterred Handel should he have found it suitable. No definite information is available so far, although it would be of great interest.

The viola da gamba he employed in only two of his works. (The first is 'La Resurrezione' ('The Resurrection'), where he uses it in conjunction with other soft-toned instruments to accompany music for the Saints, while Lucifer is characterized by trumpets, oboes, and the quartet of the violin family. The former arias are remarkable for the picturesqueness of their orchestration: Maddalena's first aria, 'Se impassabile immortale' (concertino: two oboes, violin solo, gamba; concerto grosso, the usual strings); her second aria, 'Per me già di morire' (concertino: violin solo, viola da gamba, recorders, and muted oboe; concerto grosso, full strings with contra-basses, and harpsichord); her third aria, 'Ferma l'ali,' is accompanied by two recorders, two muted violins, gamba, and basses. One recitative is accompanied by two

recorders and gamba only—a very ethereal effect. The first aria of St. John, 'Così la tortorella' ('As the dove'), traverse flute, gamba, and theorbo, with all the violins and basses 'all ottava'; his second aria, 'Quando e parto,' is accompanied only by a gamba and violoncello, and Cleofe's aria, 'Piangete si piangete,' by violas and gamba in unison, and basses. Only those acquainted with the sounds of the various instruments can imagine the wonderful effect of these combinations. The second and last of Handel's works in which we encounter the gamba is 'Julius Cæsar,' where Cleopatra's beautiful aria, 'V'adoro, pupille,' is accompanied by a concertino of oboe with 1st violin, 2nd violin with viola in unison, gamba obblg., harp and theorbo, bassoons and violoncellos, concerto grosso of the usual string orchestra. This aria, which is one of the finest numbers of the opera, has an important introductory symphony, of which Handel wrote two different versions.

The violone, a six-stringed contrabass violin tuned D G C E A *d*, was used by Handel in the overture to 'Saul,' in which the instruments for the second movement, *Larghetto*, are: two oboes, bassoon, three violins, viola, violoncelli, violoni, organ, harpsichord, and theorbo. It appears also in Seleuce's aria, 'Dite che fà,' in Act 2 of 'Tolomeo,' which is accompanied by three violins and viola (col. violino 3<sup>o</sup>), con sordini, violoncello, and violone pizz. (without continuo). The division of the violins into three distinct parts, which is to be found in most operas as well as in some of his oratorios, is seen also in several numbers of this work.

Another now obsolete string instrument of which Handel made frequent use is the tenor violin, or 'taille,' under which latter name it appears in his scores. It had a total length of about 2½-ft., with c. 18½-in. length of body, which makes it rather unwieldy to hold, like a viola, and many fine old masterpieces have been cut down to the size of the smaller viola, to suit the convenience of the player, although the beautiful rich and sonorous tone of the real tenor violin was thereby completely destroyed. Had they played the instrument violoncello fashion, as was done at the Haslemere Festival, last August, that sacrifice would not have been necessary. The same applies to Ritter's viola alta, and Stelzner's violotta, which are true tenor violins. The tuning of the tenor violin is generally said to be identical with that of the viola, but that given by D. Hitzler ('Neue Musica,' 1628), F, c, g, d', is more in conformity with its size as well as some of the parts written for it by various composers. The instrument went out of use about the middle of the 18th century. Handel employed it apparently only in his earlier works, notably in the second *Allegro* of the overture to 'Teseo' (1712), which is orchestrated as follows: two oboes, bassoon, violin, haute-contre, taille, basso-continuo (without string basses).

The flageolet, a small flute with a straight ivory or bone mouthpiece and the compass *a<sup>II</sup>* to *a<sup>III</sup>*, was used only twice by Handel, viz., 'Hush, ye pretty warbling choir,' from 'Acis and Galatea' and 'Augelletti che cantate,' from 'Rinaldo,' where it is used in combination with two recorders. In Handel's conducting score the flageolet has been changed to 'piccolo.'

Of flutes, he employed both recorders and traverse flutes, the latter apparently only where they are specially indicated, while the former appear simply as flutes. In 'La Resurrezione' (1708) both are used, as mentioned above, in speaking about the

gamba.  
than th  
'Ferma  
Josabet  
from  
recorde  
airs fro  
recorde  
organ  
the sec  
recorde  
followe  
pianiss  
Act 1,  
obblig  
between  
voice;  
slumber  
two vie  
without  
The  
operas  
panied  
Act 1,  
'Onor  
two vi  
Act 2  
flutes  
strikes  
later;  
'Resu  
as trav  
the us  
only t  
The  
in 'G  
nascen  
1<sup>o</sup> viol  
e viol  
must  
The  
by H  
'Rica  
uno v  
violin  
which  
'shav  
two k  
a dou  
The  
impro  
becar  
instru  
bilitie  
conte  
and  
suffic  
impos  
Th  
sligh  
16th  
comb  
into  
by  
in  
corn  
strin  
aria,  
last  
instr  
had

gamba. The recorders appear more frequently than the traverse flute, fine examples being the 'Ferma l'ali,' from 'La Resurrezione' (see above); Josabeth's aria, 'Through the land so lovely,' from 'Athalia,' which is accompanied by two recorders, two violins, and basses only; and Apollo's airs from 'Terpsichore,' the first, 'Tuoi passi,' for recorders, with two muted violins, viola, and soft organ (positif?); theorbo, and violoncelli pizzicato; the second, 'Hai tando,' has an introduction for two recorders and violins in unison, and continuo, and is followed by a 'Ballo,' for two recorders and violins, pianissimo, only. In Arsace's aria, 'Partenope,' Act 1, 'Dimmi pietoso ciel,' there is a fine recorder obbligato with very effective figures alternately between recorder and violin and recorder and voice; and in Act 3, Scene 6, is Arsace's lovely slumber song, 'Mal quai note,' with two recorders, two violins, viola with theorbo, and pizzicato basses without continuo.

The traverse flute is to be found mostly in his later operas, where several obbligati occur, always accompanied by violins, violas, and basses, viz.: 'Poro,' Act 1, Scena 10, and Act 3, Scena 10; 'Ezio,' Act 1, 'Onoria,' 'Quanto mai felice,' two traverse flutes obbl., two violins, two violette, and basses; 'Faramondo,' Act 2, Scena 14; 'Alexander Balus,' two traverse flutes obbl. in Cleopatra's aria, 'Hark, hark, he strikes the golden lyre,' about which we shall speak later; and in 'Tamerlane' and 'Rodelinda,' as in the 'Resurrezione' (see above), he uses recorders as well as traverse flutes. There are many other instances of the use of both the recorder and the traverse flute; only those of particular interest are here mentioned.

The bass recorder, compass *f-f*<sup>11</sup> occurs only once in 'Giustino,' Act 1, Scene 4, where the aria 'Può ben nascer' is accompanied by oboe solo, flauti (recorders), 1<sup>o</sup> violino, 1<sup>o</sup> piano, flauti 2<sup>e</sup>, violini 2, violino 3, e viola e basso di flauti (bass recorder). The effect must have been very delicate and beautiful.

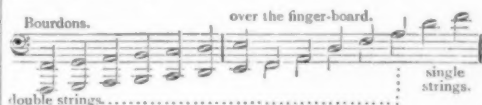
The bass traverse flute, in *f*, was likewise used once by Handel, in the arioso in Act 3 of the opera 'Ricardo' (1727). In the same Act, the aria 'Quando uno vede' is accompanied by two chalumeaux, three violins, viola, and bass. This is the only instance in which Handel has made use of the chalumeau, or 'shawm,' as it was called in England. There existed two kinds of instruments bearing that name: one had a double-reed, and this was the precursor of the oboe. The other was a single-reed instrument, which was improved, c. 1690, by Denner, of Nuremberg, and became the clarinet. It was no doubt the latter instrument that Handel used, recognising its possibilities, while its shortcomings deterred him, like his contemporaries, from employing it more frequently, and it was not till Mozart's time that it had been sufficiently improved to become a useful and even important member of the orchestra.

The cornetto—a wood-wind instrument with a slightly bent tube pierced with holes—which, in the 16th and 17th centuries, was largely used in combination with trombones, but was rapidly falling into disuse in Handel's time, was resorted to by him only in a single instance, namely, in 'Tamerlane' (1724), where two obbligato cornetti are used in conjunction with the usual string orchestra for the accompaniment of Irene's aria, 'Parche mi nasca in seno.' The cornetto was last used in Gluck's 'Orfeo' (1764). It was the alto instrument of a family, the other members of which had already become obsolete, except the contrabass

cornetto, which on account of the snakelike winding of the tube was called the 'serpent.' The latter had a rough and roaring tone, with a compass from *B* to *c*<sup>11</sup>, and was chiefly used in France. The story is told that when Handel was first shown and heard the instrument, and was informed of its name, he said, 'You call it a serpent—ha! but it is not ze serpent vot seduced Eve.' Nevertheless, he used it in 'Samson,' in 'Solomon,' and in the 'Fireworks' music, and it was employed by both Mendelssohn and Wagner.

After introducing two horns in the score of 'Radamisto,' he used them frequently, generally in combination with oboes, but not with trumpets, which he also combined with oboes. In Act 3 of 'Ricardo' there is a fine obbligato for two horns, and in 'Julius Caesar' (final chorus) he uses for the first and only time four horns, two in *G*, and two in *D*, a device followed by later composers, but which originated in all probability with Handel.

The theorbo, a bass-lute, tuned at the beginning of the 18th century:



was a favourite bass instrument during the 17th and early 18th centuries of which Handel has made very effective use in some notable instances. I have already mentioned its use in St. John's aria 'Così la tortorella,' from 'La Resurrezione,' Arbace's lovely song, 'Mà quai note,' from 'Partenope,' and the aria 'Tuoi passi,' from 'Terpsichore.' In 'Saul' he employs it in the second movement, *Larghetto*, of the overture, described above (see violone), then again to accompany David's exorcism, and also in conjunction with the harp, violins in unison, and viola in octaves with the bass, in Saul's aria 'Fly, fly, malicious spirit.' The first instance of his use of the harp is to be found in 'Esther,' where he wrote a harp accompaniment to the song 'Tune your harps in cheerful strains,' for his protégé, the younger Powell, for whom he also wrote the harp concerto played by Powell in 'Alexander's Feast,' and which was afterwards embodied in the sixth Organ Concerto. We find the harps used again in Cleopatra's aria, 'Hark, hark, hark, he strikes the golden lyre,' from 'Alexander Balus,' which offers probably the first of the extremely rare instances of the use of the mandolin in an important serious work, the only other one which I can call to mind being the Serenade in Mozart's 'Don Juan.' The harp and mandolin parts in Cleopatra's aria are written together on the same staff, the other instruments being two traverse flutes, two violins, viola, two violoncellos, bassoons, and contra-basses. Last, not least, we find even an instance of the use of the carillon in the sinfonia and chorus from 'Saul,' 'Welcome, welcome, mighty King,' with violins and organ *tasto solo*, and also in 'David his ten thousand slew,' accompanied by a very full orchestra.

Although of frequent occurrence in modern orchestras the powerful group of brass instruments, consisting of two trumpets and three trombones, in the opening chorus of 'Saul,' used in conjunction with kettledrums, oboes, strings, and continuo, was no doubt a startling novelty, in spite of the fact that the individual instruments were by no means uncommon.

The above is perhaps the first full and connected account of the various instruments which are now

obsolete, and of the still existing ones which Handel introduced for the first time or used in novel combinations. To give all the examples of interesting and effective instrumentation from his works is beyond the scope of this article, but it may come as a surprise to those who are not familiar with the full scores, as showing the wonderful resourcefulness of Handel and his acquaintance with the character and possibilities of all the musical instruments of his time. It may also serve as a list for reference by music students.

### CONSECUTIVE FIFTHS

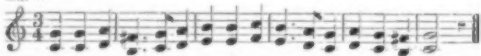
BY ARTHUR T. FROGGATT

Dr. Shirlaw's interesting articles on 'The Nature of Harmony,' together with a discussion on 'Modern Harmony' in the recently published 'Proceedings of the Musical Association,' have suggested the subject of the following observations. It is a subject upon which the final word has apparently not yet been uttered; and although I cannot flatter myself with the thought that it is now about to be spoken, yet I may perhaps venture to hope that my humble effort may have the result of accelerating its advent.

Why are consecutive fifths unpleasant? That is a question which, so far as I know, has never been answered, although many attempts have been made to do so. The latest of these attempts which has come under my notice occurred in the discussion above mentioned: the speaker stated that they are 'the result of a succession of chords with no note in common.' But assuming for the moment the truth of this very inaccurate expression, it may be pointed out that it applies equally to a succession of chords of the sixth. Why, then, should the result be bad in one case and good in the other?

The best known reason for the prohibition of consecutive fifths—viz., that they suggest a succession of different keys, is also rebutted by the above argument, for chords do not change their key by inversion. The only way in which fifths could suggest two keys would be this:

Ex. 1.

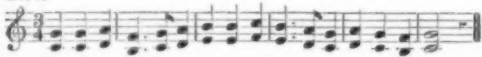


where we have 'God save the King' in the keys of C and G simultaneously.

The joke which Charles II. played upon the then recently founded Royal Society is probably well known. The King asked the Society why it was that if a bowl were filled with water up to the brim, and a fish then placed in the bowl, the water did not overflow. The story goes that various explanations were suggested, until a certain member of the Society tried the experiment, when it was discovered that the water *did* overflow. In the same way, in answer to the question, 'Why are consecutive fifths always objectionable?' I am of opinion that most composers have proved by experiment that they are not always so.

Of course, consecutive fifths, whether perfect or imperfect, *may* be extremely unpleasant. Take 'God save the King' again:

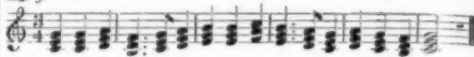
Ex. 2.



If this is played as written, the melody is in the lower part. If played with one sharp at the signature, the melody is in the upper part. It is a choice of evils.

Now add a third to each chord:

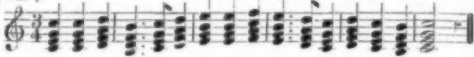
Ex. 3.



This is still very bad; but not quite so bad as before. Why? Because the fifths, though painfully prominent, are not *quite* so prominent: the major and minor thirds supply the jam taken with the powder.

One step further. Add the octave—strengthen the melody:

Ex. 4.



Surely we are on the road to improvement. The quantity of powder remains the same, but there is more jam. The bad effect of the fifths is by no means obliterated, but it is considerably reduced.

Consecutive fourths are quite as objectionable as consecutive fifths: many musicians would say more so. But add thirds below, and they are all right:

Ex. 5.



Why then are these chords of the sixth not equally good with the fifth above the root?

Ex. 6.



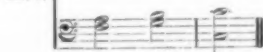
The only reason I can discover is that the harmony being necessarily more open, the fifths stand out more prominently than the fourths in Ex. 5. Play the fourths an octave higher, with the bass as written, and the former become unpleasantly prominent also. In close harmony, with the doubling of parts, I can find nothing offensive in such a progression as that in bars 13 and 14 of the *Minuet* in the 'Jupiter' Symphony, where the first violin and first oboe move in fifths high up the scale.

I have never been able to understand the objection of 'strict' contrapuntists to the sequence of subdominant and dominant thirds in two-part counterpoint. Neither can I see (or rather, hear) any objection to Ex. 7, beyond the fact that it is not in pure four-part harmony. Ex. 8, of course, is an immense improvement, and to my ear quite without flaw:

Ex. 7.



Ex. 8.





The following is from the *Adagio* of Schubert's String Quartet in E flat, Op. 125, No. 1, six bars from the end:

EX. 9. SCHUBERT.

The fifths between viola and violoncello, from subdominant to dominant harmony, may be forgiven, but can never be forgotten.

For another example take Bach's Prelude in F sharp, No. 13 of the 'Forty-eight.' Here we have bare fifths:

EX. 10. BACH.

It is true that there is a morsel of syncopation by way of apology; but no self-respecting 'strict' contrapuntist would accept it.

As regards the crossing of parts in very full vocal harmony, an improvement in the melody of the parts may thereby be effected; but it is absurd to pretend that had consecutives can be made good by such childish means.

Someone may say: Granted that consecutive fifths are sometimes unobjectionable, you have not told us *why* this is not always so. It is because I do not know. I do not know why a major third is a more satisfactory interval than a perfect fifth; with the result that two thirds in succession are pleasanter than two fifths. I have already quoted two unsatisfactory reasons which others have given: here is a third. It has been said that it is a question of the partial tones—that the cultivated ear desires a happy medium between too much unity and too much variety. The major and minor thirds, with their inversions, the minor and major sixths, are said to provide the happy medium. For instance, in the fifth there is too much balance on the side of unity, while in the major second there is too much balance on the side of variety. But if this were the true explanation, it would follow that the octave would be a less pleasant interval than the fifth or fourth, because the co-incidence of partial tones is greater in the octave. But this is not the case. No sane person would prefer a scale in fifths or fourths to one in octaves. That thirds are the most beautiful intervals in music is an undoubted fact. And if anyone can tell me *why* this is so, I shall be very grateful.

Dr. Shirlaw, in the article mentioned above, quotes a succession of last inversions of dominant sevenths

(from Strauss's 'Electra') written upon a descending chromatic scale. They *ought* to sound horrible, but they are, as Dr. Shirlaw very truly says, 'sweet and even cloying in effect.' In the same composer's melodrama, 'Enoch Arden' (pp. 4, 5) will be found two or three dominant sevenths in their original position, also written upon a fragment of the chromatic scale, which to me are not unpleasing. But in the quotation from 'Electra,' Strauss has added a perfect fifth below each seventh—as a matter of fact, the *minor third* of the chord! It is generally not very safe to prophesy; but I am inclined to think that in this passage the ugliness of consecutive fifths has reached bottom.

## The Musician's Bookshelf

'Studies in Modern Music' (First Series); 'Studies in Modern Music' (Second Series). By Sir W. H. Hadow.

[Seeley, Service & Co., 5s. each vol.]

'Beethoven's Op. 18 Quartets.' By Sir W. H. Hadow.

[Oxford University Press, 1s. 6d.]

'A Comparison of Poetry and Music: The Henry Sidgwick Lecture, 1925.' By Sir W. H. Hadow.

[Cambridge University Press, 2s.]

The two volumes of *Studies*, being now in their eleventh edition, are long past the review stage. One can only say that they retain their place as examples of the finest critical writing produced in this country. True, the lapse of some forty years since their first appearance has altered the standing of certain of the composers discussed, and it is hardly likely that Sir Henry would care to be pinned down to every one of his early opinions. Again, the conditions affecting the contact of the general public with music have undergone such profound changes, especially during the past twenty years, that such a passage as this reads curiously to-day:

A generation ago Englishmen who played the piano-forte were almost non-existent, and Englishwomen ended their education with the 'Battle of Prague.' Even now the amateur level in this country is not very high, and we have as yet little chance of familiarising ourselves with Beethoven and Schubert, of bringing them to our firesides, and admitting them to our friendship. This is, of course, the principal reason why good Art is ever neglected. To appreciate the best music we must hear it often: to hear it often we must live with it; to live with it we must be in the company of those by whom it can be played and sung.

Thanks to the player-piano, the gramophone, and wireless, we can now live with the best music to a degree that Sir Henry never dreamt of when he wrote the above passage. 'Those by whom it can be played and sung' meant to him soloists, or at most a chamber music party belonging to the domestic circle. To-day we may be in the company of the pick of these, and of the finest orchestras and choirs as well. Such deficiencies in reproduction and transmission as exist (and they are steadily being overcome) are more than compensated by the fact that we are able to obtain an unlimited amount of repetition of fine works, and (in the case of the player-piano and gramophone) even of any particular passage.

The essay on 'Music and Musical Criticism' contains some denunciations that apply less now than they probably did forty years ago. There is no

lack of musical criticism written to-day of a quality that compares very favourably with the best of that in other branches of art. No higher praise is needed, for literary criticism has long been a brilliant department of English letters. We may claim that the best of contemporary musical criticism is almost certain to be as well worth reading by posterity as the literary criticism of the past is to-day. These books of Hadow's are examples of the abiding value of such work, when all allowances have been made for changing values of nearly half-a-century. For the benefit of readers who do not know the volumes, it may be well to give the contents of the two series: (1.) *Music and Musical Criticism: A discourse on Method*; Hector Berlioz and the French Romantic Movement; Robert Schumann and the Romantic Movement in Germany; Richard Wagner and the Reform of the Opera. (2.) *Outlines of Musical Form*; Frederick Chopin; Antonin Dvorák; • Johannes Brahms.

The little book on Beethoven's Op. 18 Quartets is a model of its kind, being informative without dryness, and picturesque without far-fetchedness. The reader who takes a miniature score of these Quartets, and goes through them with Sir Henry as guide, will end by knowing a good deal more about Beethoven and his methods (not only in Op. 18, but elsewhere) than can be obtained from many a fat volume.

We may be sure that nobody was more aware than the lecturer himself that a comparison between music and poetry demands more than a solitary lecture, and, stimulating as Sir Henry's discourse is, it inevitably leaves the reader to do much of the rounding-off for himself. But there is not a sentence that is not worth pondering, and it abounds in the neat setting-forth of difficult points that in most hands lead to no more than cloudy verbiage. One is surprised, however, to find no mention made of Browning, though there is a brief quotation from 'Abt Vogler.' Speaking of the scant justice done to music by English poets after Milton, Sir Henry says:

So through the 18th and early 19th centuries the estrangement continued. Music fades away from the works of our English poets—Wordsworth, Coleridge, Southey, are outside its influence; Shelley 'pants for the music which is divine,' but shows no comprehension of it; Byron has little to show except the songs he wrote for Braham; Keats has virtually nothing.

But surely Browning (though his actual knowledge of the art was a good deal less profound than he thought it to be) deserves honourable mention, not only for writing poems dealing directly with music, but for showing an insight into its mysterious power that has not been surpassed by any other English poet. Milton's description of a fugue in 'Paradise Lost' may be, as Sir Henry claims for it, 'the best in all literature'; but the best English poem on music (and one of the best in all literature) is 'Abt Vogler.'

Sir Henry, as might be expected, is against the ultra-modern composer, and gives good reasons. In a passage concerning 'Pierrot Lunaire,' he lays his finger on the weak point of the over-elaborate polyphony of Schönberg and his disciples, comparing an abstruse passage therein with an over-involved and pedantically wordy sentence from Lycopron:

There is a passage in Schönberg's 'Pierrot Lunaire' which seems exactly to match this. Piccolo and clarinet are playing in close canon at the distance of a

quarter of a bar; violin and 'cello are playing a canon cancrizans on a new theme: the pianoforte is playing a three-part fugue on the theme of the first canon in augmentation; and the voice is narrating that when Pierrot walks in the cool of the evening the moon makes a white spot on his back. If all this display of counterpoint was successful it would overlay the tiny subject on which it is imposed; as a matter of fact it is so involved that the ear cannot follow it, and it makes no compensation in beauty of sound. But, indeed, much of our counterpoint is become so elaborate that it no longer harmonizes: 'the dissonances,' we are told, are inherent in the progression of parts and therefore inevitable.' It never seems to occur to the composer that he might conciliate the parts.

Exactly; but such conciliation involves labour. It is far less trouble to force the parts together, willy-nilly, and call the result 'advanced.'

H. G.

'Studies and Caprices.' By Alexander Brent-Smith, (Methuen, 5s.)

Mr. Brent-Smith needs no introduction to *Musical Times* readers, nor need much be said concerning this little book of essays, seeing that some of them saw the light in this journal, the remainder appearing in *Music and Letters*. Practically all, however, have been re-written and enlarged. The 'Studies' are of Bach, Cherubini, Beethoven, Meyerbeer, Chopin, Mendelssohn, Parry, and Reger; the 'Caprices' play round 'Creed and Custom,' 'On Going Behind the Scenes,' 'The Negative in Music,' 'Slender Reputations,' 'The Unexpected in Music,' 'On Knowing Things,' 'The Place of Music in the Works of Thomas Hardy,' 'Painted Music,' 'The Fascination of the Opus Number,' and 'Accidental Strokes of Genius.'

Re-reading some of these pleasantly-discursive papers, one feels that, after all, books of this sort are far better aids to 'music appreciation' (one hates the term, but it has to be used here) than many of the fussy volumes put forth for the guidance of the amateur; for Mr. Brent-Smith has the rare and valuable combination of musicianship, humour, and a sense of literary style. With some of his musical judgments, of course, many will feel at liberty to fall out. The present writer, for example, though no blind Beethoven-worshipper, cannot agree with the estimate of that composer. Beethoven, as Mr. Brent-Smith says, 'has his undeniably dull moments'; but the fault is usually due to causes other than those set forth. Are his 'initial inspirations magnificent'? No; surely one of the characteristics of Beethoven is his genius for making much out of some germ that is seminal rather than magnificent. And many of these, in their first form, are often the sheerest platitudes. Again:

His texture is rarely without some tangles and knots. His seams and joints are too evident. We can frequently count the stitches, and, on some occasions, can see the glint of a hasty safety-pin.

This is true enough of the immature Beethoven, but surely not of Beethoven at his best. If we do not find mastery of construction and texture in his finest music, where are we to look for it? Yet one more point: Among his failings are set down 'trite or interminable *codas*.' Well, 'many men,' &c. I had always thought that the *coda* was one of Beethoven's glories. It is only fair to add that these brief quotations are more or less set off by glowing

praise  
at once  
style  
exhaus

'Bra  
'Bize

The  
'Mast  
the fi  
'Wag  
other  
away  
them  
as the

Wh  
famous  
Now a  
event  
story,  
observ  
of the  
music  
have l  
men.  
Berlio  
intere

But  
music  
worki  
with  
the re  
the vic  
help c

which  
results  
Wagn  
like, I  
afford  
to the  
prefer  
psych

His  
taken  
1865  
propo  
the w  
letter

F  
his  
mea  
thor  
disp  
John  
on  
day  
add  
hop  
des  
con  
com  
mat

Tr  
M  
at  
bea  
Bef  
the

praise later. 'Caprices and Studies' makes reading at once pleasant, stimulating, and informative, and its style is so attractive that its virtue will not be exhausted by a first perusal.

H. G.

'Brahms,' by Jeffrey Pulver.

'Bizet,' by D. C. Parker.

[Kegan Paul, 7s. 6d. each.]

These are the fourth and fifth volumes of the 'Masters of Music,' edited by Sir Landon Ronald, the first of which was the surprising and bitter 'Wagner' of Mr. William Wallace. None of the other contributors have followed Mr. Wallace's lead away from the beaten tracks of biography, and of them all, none is so disinclined to a critical attitude as the author of the new 'Brahms.'

What does one most want in a short book about a famous composer? It depends on the composer. Now and then a composer has had an interestingly eventful life. Wagner's life makes a remarkable story, worth telling—a fact which has often been observed, so that most books on Wagner are so full of the life and of the plots of the operas that the music gets left out. Then a few of the composers have been in themselves picturesque and interesting men. A book on Berlioz himself must not leave Berlioz himself out, for personally he was even more interesting than his music.

But, after all, with the majority of composers the music is the thing, and it strikes us that a good working rule for musical biography would be to write with a constant view to illustrating the music, cutting the rest short. The probability is that the result of the vicarage cricket match in 1868 does not essentially help the case; we have lately seen an example in which the music was snowed under by the cricket results. Brahms did not play cricket. He had no Wagnerian adventures. Whatever the inner man was like, he managed—apart from such revelation as is afforded by the music—to present an impassive front to the world, and the latest biographer, in any case, prefers to put aside what material there is for critical psychology.

His procedure may be illustrated by an example taken ('honest Injun!') at haphazard. Brahms in 1865 was not very enthusiastic over his father's proposal to marry again, and was unable to attend the wedding, but nevertheless wrote an affectionate letter. Mr. Pulver gives a page to this matter:

His dutiful son, sacred as he held the memory of his mother, understood sufficiently what a lonely life meant, and could only approve his father's action though he feared the consequences of another great disparity in the ages of the engaged couple. . . . Johannes could only hope for the best. . . . Writing on October 10, he said he was staying another eight days at Lichtenthal, and asked that letters should be addressed to him, care of Levi, at Carlsruhe. He hoped to come to Hamburg in December. His one desire was to see his father pass the rest of his days in comfort and happiness, and in the hope that the forthcoming marriage would achieve this object he left the matter in Johann Jakob's hands (pp. 158, 159).

Try again:

Most of the late spring and the summer were spent at Tutzing, on the Starnberg Lake, in Bavaria, a beautiful spot, but not without its social distractions. Before settling here he had tried Gratwein in Styria and the Semmering, but without finding the place he

required. From Tutzing he would run over to Munich to see Levi, and make use of this asylum when visitors to Tutzing annoyed him (p. 211).

Brahms's holidays are indeed chronicled as though every move had a strategical importance—but we miss the connection with the music.

The procedure is one of accumulation of detailed, amical fact. Mr. Pulver's attitude seems to be that since the music is available to all and sundry it may be left to speak for itself. This is reasonable enough.

The music of Brahms tells us of brains and sensibility. It exemplifies a most beautiful balance between rather depressed feelings and their logical expression. It tells us that Brahms was never a very happy man. There is not one moment of exhilaration from one end of him to the other. But he cannot have been very unhappy, for he was too well able to express his lifelong melancholy sentiment.

Some of Mr. Pulver's readers would have been glad of a selection of facts with a more strictly musical bearing. Others will be relieved that in these days of iconoclasm and what has been called de-whitewashing he has treated his admired subject with such reticence and formality. As for his admiration, not the straitest Brahmsian of them all will complain that it stops half-way:

Brahms is, in fact, intellectually the most important figure in the whole history of music; in his work we are given the culmination of the technical development that had gone on from the 16th century to his own times (pp. viii., ix.).

And later:

As a writer of absolute music Brahms stands, of course, as the greatest musician of all time (p. 348).

'Of course' is good! On the same page it is argued that Brahms's chamber-music is an improvement on Beethoven's, and on the last page we bid him farewell, 'clothed in the mantle of Johann Sebastian Bach.'

Bizet's life was no more eventful than Brahms's, and was much shorter. He was no more interesting a person, and he was a lesser musician. Mr. Parker has seen that a Bizet book must be essentially a book about a single opera, 'Carmen.' He has quarried industriously, and here gives us a full story—who sang, what the papers said next day, why after a first season's run of thirty-seven performances (which to English ears seems a pretty good career for a new opera) it was shelved, and so on.

He has made as much as was to be made of the matter, and he is to be thanked for not asking us to applaud overmuch the other operas of Bizet. In fact, he faces the interesting questions:

Was not, perhaps, this brilliant 'Carmen' a sort of happy accident? Is there not the possibility, seeing what Bizet's character and record were, that if he had lived nothing especially good might have come after 'Carmen,' as nothing especially good had gone before?

Mr. Parker sometimes uses strained language, as in phrases like 'the sweets of blinding triumph,' which make one's head go round. But he has written at some length about a minor composer without making strained claims, and that is something of a feat.

C.

'Orpheus; or, The Music of the Future.' By W. J. Turner.

[Kegan Paul, 2s. 6d.]

The author strikes one as being clever, but immature. He is all too ready to sneer at his elders, and better—Anglican bishops (p. 90), Darwin, Elgar, Sullivan (p. 33), and religious bodies of nearly all denominations (p. 79). One so ready with his stones should build his own house of the thick glass of the aquarium tanks.

But here we are already getting a little annoyed—which is playing the author's game. 'I use the tenor or C clef,' he says on p. 64, 'partly because it is more obscure and will annoy those who are only accustomed to the treble and bass clefs.' He does it only to annoy, because he knows it teases!

What is much more obscure than 'the tenor or C clef' is the galimatia which the music-type illustrates. Our author confesses to a weakness for the interval of the 17th—'the most satisfying to my ear.' He prefers it to the 12th. (The illustrations in the tenor clef are of a major 17th and perfect 12th.) As who should say, 'I prefer the phrase, "Turn to the right," to "Third to the left!"' As though the likeableness of a melodic interval did not entirely depend on the context!

No. The intervals of the scale are to be thought of in terms of human relationships (p. 65). The octave, father and daughter; the fifth, brother and sister. But the twelfth, male and female cousins, 'in which a new element, that of sexual affinity, is introduced, bringing with it a deeper reverberation, although the blood relationship is more distant.' Oh, dear; this is very hard to follow! Because all the time a 12th is nothing but a 5th, is it? So my father may be my female cousin? Happily, 'in another five generations . . . there may be no matrimony' (p. 91), and, we may venture to hope then, no more generations. Not all the book is such nonsense as this talk about favourite 17ths.

The motive power of music, so the author begins, is, like that of the elements of chemistry and everything else, love. This is very respectable scholastic doctrine. See 'Purgatorio,' xvii. But it would have scandalised Mr. Turner's chemistry and music teachers, he thinks (pp. 15, 16). He himself is not, however, we gather, very much of a Dantean. He persists in misquoting. Reading on p. 1 his version of 'L'amor che move il sole e l'altre stelle,' we took it to be a conscious adaptation by a modern poet, but on p. 19 it is given again as Dante's own. Let us then point out that the mondo was not a stella in Dante's system.

Does it appear that the young author has all too successfully teased the temper of a middle-aged reviewer? True it is that, reading by the rushy banks of Thames, one was tempted to cast the booklet into the flood. But now for the good things. Mr. Turner has not lingered long over the idle task of foretelling the future. He indicates only that poverty will be abolished and that surnames will be optional. This is mild, when he might credibly have depressed us by a collapse of civilisation in another war or a new glacial age.

The heart of the book is a declaration that Beethoven's is the music of the future. Beethoven's contains all other music. We are still only on the fringe of appreciating it. In the pessimistic world of to-day, littered with the ruins of theological and sociological hopes, the star of Beethoven's spirit

shines on. All of a sudden our author grows sympathetic. He has really felt all this, and he expresses it all far better than I have done. This praise of Beethoven springs from a fine poetic idea, and for its sake one is inclined to excuse a good many of the author's hateful denigrations. He ends the chapter (p. 88):

And if anyone should say that the question, 'Why do I live?' has not been answered, I reply that Beethoven has rendered it ridiculous.

C.

'Fifty Years of Army Music.' By Lieut.-Col. J. Mackenzie-Rogan.

[Methuen, 15s.]

The author gives a detailed account of a successful career, every phase of which he has clearly enjoyed.

The future bandmaster of the Coldstream Guards was born in 1855, and enlisted as a band-boy in the 11th (North Devon) Regiment of Foot in 1867. He was almost at once shipped off to South Africa. Later in life he had two spells in India. He was flautist, clarinettist, 'cellist, and cricketer ('a fairly good bowler, having a small break both ways'). What was even more, he took to regimental ways as a duck to water. Only once in his life did he appear on parade improperly dressed. For all the horrors of the story, see p. 162.

When he joined the Army about two-thirds of the bands were conducted by German civilians. Sometimes these were mere minstrels from street 'German bands,' taken up and dressed decently by certain well-known people interested in exploiting military bands, and foisted on ignorant C.O.'s. The title 'Herr' had great prestige with those simple soldiers.

How simple they were comes out in the story of the colonel who ordered the trombones all to play with the slides in the same position for the sake of smartness. Another preferred the playing of scales in unison to other music. Another colonel could not tell 'Rule, Britannia' from 'God save the Queen.'

At one time a battalion of the North Devons had two bandmasters, an Englishman and a German, 'a foreign-looking, sallow gentleman with very long hair,' who employed an interpreter. The foreigner took charge of full rehearsals, mess performances, and public engagements, and the military bandmaster took charge of all parades. This ridiculous state of things was abolished in 1873.

In 1874 the author, still a youngster, was put in charge of the battalion drums and fifes. It was obvious already that he had the zeal and organizing power to take him a long way. He came home from India to study at Kneller Hall. His remarks on that institution will no doubt be noted in the proper quarters. He is in favour of a civilian Director of Music there, and thinks that the wind players turned out by Kneller Hall up to 1881, and for some years after, were more skilful than they have been since the introduction of 'double-handed playing.' If the Guards bands have excelled in the past sixty years, it is because the men did not attempt to play stringed instruments as well as wind.

After Kneller Hall the author was appointed bandmaster of the 1st battalion of The Queen's, and held the post for fourteen years. In 1896 he left it for the Coldstream Guards. The later chapters are full of accounts of the State functions and the flower-shows and similar entertainments, where we expect a band of guardsmen to figure. The band, furthermore, went on a wartime concert-



tour on the western front, and got shelled at Poperinghe. Col. Mackenzie-Rogan has also been three times to Canada. In 1899 he went to Berlin. He was favourably struck by the training of German bandmasters in a civilian school of music—'a better arrangement than our own. . . This was the only point in the German system of military music and training which I thought would be advantageous to us. In all other things the best British bands undoubtedly led the way.' C.

'Chopin.' By Wakeling Dry.

[The Bodley Head, 3s. 6d.]

This little book is an annotated list of Chopin's compositions, the remarks being of the quality to which we are accustomed in the average recital programme. It lacks an index, which is a serious drawback in such a work. Thus we may wish to read Mr. Dry on the great F minor Fantasy, Op. 49. It is not in the chapter on Sonatas, nor yet among the 'Scherzi, &c.,' not yet among 'Miscellaneous Pieces.' We have the impression that it is left out, but we do not say so for certain.

As criticism, it is all very unpretentious. Perhaps the best thing is to quote a couple of examples, and to leave the Chopin-lover after that to go to the book itself if he is interested.

Of the first movement of the B flat minor Sonata the following analysis is given :

It opens with a short prelude, passing to a moving figure in the bass. Then comes the entry of the principal subject. A climax is reached, and we have a soft second theme. The working-out is charming in its detail, and the second theme is resumed, this time in B flat major. The ending is brilliantly animated, with a short *coda*.

The G minor Ballade is thus considered :

In it are found both pathos and dramatic feeling. Opening with a brief prelude, the main theme is followed by an animated interlude and a second theme of great beauty. These two main themes are afterwards repeated; and the work ends with a *coda*—a *presto* with strong chords and scale-passages. C.

'Early Recollections of St. Paul's Cathedral,' By W. A. Frost.

[Simpkin, Marshall, 3s. 6d.]

Mr. W. A. Frost, in his 'Early Recollections of St. Paul's Cathedral,' proves himself to be a typical Gentleman of a great cathedral choir, for, amongst other important resemblances to the type, he prefers Anglican chants and service settings to Plain-song, which he calls 'crude stuff composed in days when the art of music was in its infancy.'

His diary is evidently a well-kept one, and contains records which should be of interest to all who follow the progress of Church music in England. We wish that he had been more communicative, however. What might he not have told us, for example, of the boyhood of Charles Macpherson, Walter Delamare, Norman Wilkinson, Geoffrey Shaw, and other distinguished ex-choristers whom he must have seen frequently through those little peep-holes in the choir stalls! Such a subject might well be substituted for the Appendix, if a second edition of the book is demanded. C. W.

Messrs. Chester have added to their excellent 'Miniature Essay' series numbers on Arthur Honegger, Gustav Holst, Francesco Santoliquido, and Gabriel Grovlez. Like the rest of the series, each essay appears in English and French, and contains a portrait of the composer.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Nets and Cages.' By J. Morgan de Groot. Pp. 291. Alston Rivers, 7s. 6d.

'The Gipsy in Music.' By Franz Liszt. Englished by Edwin Evans. Preceded by an Essay on Liszt and his work. 2 vols. William Reeves, 15s.

'Church Music.' By Sir W. H. Hadow. Pp. 43. Longmans Green, 2s. 6d.

'Kurzgefasstes Tonkünstlerlexikon.' Founded by Paul Frank, re-edited by Prof. Dr. Wilhelm Altmann. Pp. 482. Twelfth edition, enlarged. Carl Merseburger, Leipsic.

'Bulletin de la Société "Union Musicologique."' Sixth year, first volume. Pp. 126. Martinus Nijhoff, The Hague.

'An Introduction to Music.' By H. E. Piggott. Pp. 164. Dent, 6s.

'The Borderland of Music and Psychology.' By Frank Howes. Pp. 244. Kegan Paul; Curwen; 6s.

'The Church and School Hymnal.' Pp. 480. Seeley Service, 3s. 6d.

## New Music

#### ORGAN MUSIC

Organ technique has made such astonishing advances during recent years that one has to be wary in the use of the term 'unplayable.' Yet I think it may be safely applied to Kaikhosru Sorabji's Symphony, just published by Curwen. The work is on an immense scale—a hundred and seven closely packed large oblong pages. As a rule, four staves are used: often the top stave is to be played an octave higher than written, indicated by the Roman numeral I. This saves ledger lines, but often presents a confusing effect to the eye. Frequently the parts on the top stave appear to be crossing those of the lower stave, whereas, owing to the aforesaid numeral (easily lost to sight in the maze) they are really above. As the right hand is often playing three intricate parts from these two staves, the player has to do plenty of hard thinking, without the added burden of transposing his top stave. There are three movements, *Preludio e Passacaglia*, *Introduzione-Fuga-Coda*, and a *Finale* without title. A prefatory note says that the work is to be played with pauses of not more than five or ten minutes between each movement; also, by reason of its great dimensions, it is intended to be the sole work of any programme.

At least four manuals are necessary, so village organists are warned off. 'Accidentals have no value except for the notes in front of which they stand, with the exception of tied notes and figures obviously of a repetitive nature.' This sounds convenient as theory, but in practice the player is constantly in doubt. Is this or that unusually hideous discord to be placed to the account of the composer or the engraver? We hear much to-day of the

tyranny of the bar-line, but when composers dispense with them, or use them very sparingly, all sorts of inconveniences arise. If the music is chromatic, the player has to wrestle with the double handicap of profuse accidentals and doubtful points.

As to the music, I must confess that, as the result of some dour struggles at my pedal pianoforte, I am not persuaded that Mr. Sorabji's astounding ingenuity and industry have been well spent. Complex six-part polyphony, used as it is here for page after page, simply defeats its own ends. Few can play it, and still fewer can take it in.

Here is a sample bar from the Fugue—not the most forbidding that could be found, but one that lends itself fairly well to quotation :

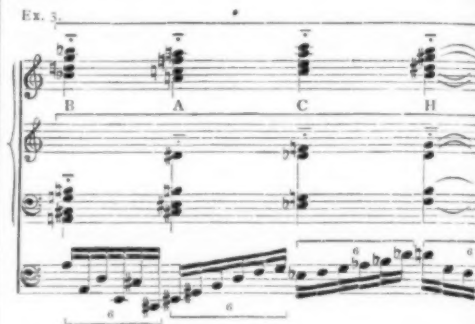


If Master Hugue's counterpoint 'glared like a gorgon,' what does Sorabji's do? Now, imagine pages of the same density, and you will admit that an estimate of the Symphony's possible players as 'few' is optimistic. On page 102 is a passage in eight real moving parts, three for each hand, and two for the feet. Barely negotiable (if at all) are some of the prodigious stretches. For example, the player is confronted with such problems as these *tremolando* chords :



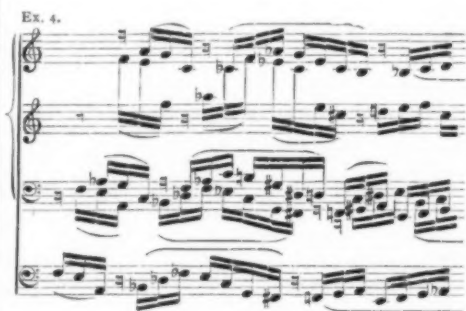
It is not enough to possess a fist capable of dealing with the chords separately and experimentally. The point is, can a player take both handsful (and the pedal part) in his stride? Soon the elbows and forearm will be called on! The style of the Symphony suggests both Schönberg and Reger, the former chiefly in regard to harmony, the latter in a variety of ways. In fact, during my struggles with the work, I found myself murmuring more than once, 'Reger with knobs on.' It is, for example, a very Regerish procedure to begin the fugue *pppp*;

Regerish, too, are the not very interesting imitative hares started from time to time, and the Pelion-upon-Ossa chords; and we are reminded of both Reger and Karg-Elert by the sevenfold delivery of BACH in thunderous chords, the first few normal, the remainder—however, let the final delivery speak for itself :



This quotation is a good example of a constant feature throughout the Symphony—two handfuls of notes, each handful satisfactory in itself, but bearing little or no relation to the other. Personally, I find this trick not only exasperating, but, after a little while, as monotonous and conventional as any of the time-honoured progressions for which 'advanced' composers have no use.

The fugue is a tremendous six-voiced specimen, a type of double fugue, worked out remorselessly, with inversions and augmentations, and some *stretti* so close that the mere sight of them almost induces giddiness. Here is a taste of the closest :



I have dealt at some length with the Symphony because, having so often pleaded the cause of the organ as a medium of serious works by contemporary composers, I cannot in fairness take the easy line of ignoring or pooh-poohing this extraordinary effort merely because of its extreme dissonance and its difficulty. I have a fancy that some day Mr. Sorabji will write more simply. If so, let us trust he will not forget the organ. A composer with his unusual mental gifts and contrapuntal skill should find a good outlet in the instrument. But I hope he will be content to write for ordinary players, not for supermen. After all, the average good player can tackle anything of Bach, and he is naturally inclined to point out that if such a giant as John Sebastian can express himself in reasonably negotiable terms, smaller men should not make immensely larger technical demands unless the result is at least equally worth while. This is a reasonable attitude, and much of the failure of

modern music is due to its asking too much from both performer and hearer, and giving so little in return.

This complaint cannot be brought against Alec Rowley's 'The Four Winds,' a set of four pieces published separately (Stainer & Bell). Mr. Rowley writes with a facility that is not without its dangers, but he usually gives the player rather more than full value in effect for the modest amount of trouble involved. 'The North Wind' is a toccata-like affair, calling for agile fingers, but the music lies well for the hands. 'The South Wind' is a pleasant little piece that might be called by a dozen other titles—'Song without words,' 'Album Leaf,' or what not. 'The East Wind' is by way of being a Scherzo, with none of the bleakness of that perishing draught. 'The West Wind' is light in style, made up mainly of staccato chords, and evidently intended to suggest the Spring, in accordance with a reference to April and daffodils in the Massfield quotation at the head. Inevitably, perhaps, Mr. Rowley makes use of somewhat conventional formulae in dealing with the two more violent winds; and he is a little too fond of processions of dominant sevenths, and of harmony based on the whole-tone scale—both types of material already beginning to 'date.' But these pieces, especially the 'East' and 'South' winds, are very attractive, and should be much enjoyed as recital items.

Three pieces by Karg-Elert, 'Sunset,' 'Starlight,' and 'Elegiac Poem,' issued separately (Arthur P. Schmidt & Co.) show the composer still over-working the luscious vein. Such titles as 'Sunset' and 'Starlight' are irresistible temptations to a musician so given to harmonic richness as Karg Elert. The 'Elegiac Poem' opens well, and has some fine moments, but towards the end the successions of ninths and sevenths are cloying. It is to be hoped that we have not yet seen the best of this gifted composer. At present he seems to have got into a groove. Perhaps the discipline involved in the writing of a set of fugues would get him out of it. Certainly the few essays he has given us in that form would justify expectations of a fine result.

J. Stuart Archer's 'Six Short and Easy Pieces' vary in quality, one or two apparently having been written when Mr. Archer was a less good composer than he is to-day. On the other hand there is originality and a capital 'punch' about the 'Sortie.' The set would be useful as teaching material and as voluntaries. Mr. Archer has arranged effectively a pleasant Aria in G, by Tartini. These pieces are published by Paxton's, who send also an Intermezzo in D flat, by H. Cracker—one of the too large progeny of the Andantino in D flat and other early works of Lemare.





H. G.

#### SOME BORWICK TRANSCRIPTIONS

Leonard Borwick was so successful in transcribing L'Après-midi d'un Faune' and other modern works that a set of arrangements from older sources must needs attract attention. Following time-honoured and distinguished precedent he has gone to Bach's organ works for some of his examples. Despite the popular success of such things as the Tausig and Liszt versions of certain of the bigger of Bach's organ works, it may be argued that the music loses much and gains little. The result of the pianist's frantic efforts to achieve by two hands what is designed for two hands and two feet rarely satisfies those who are accustomed to the clarity and con-

tinuity obtained on an organ by a good player. After all, nothing can take the place of the organ pedals, and the pianist's frequent repercussion of a long bass note, and his endeavour to obtain a *sostenuto* by means of the damper pedal, usually lead to a confused welter of sound that would be tolerated in no other circumstances. Borwick's choice of the E flat Prelude was not a good one, because much of this great movement calls for a weight and breadth that only the organ can give. Those who are familiar with its original form have to be constantly supplying deficiencies, and those to whom it is new will gain from a transcription little idea of its majestic scale. The chief justification of such an arrangement is the enjoyment and technical advantage gained by the pianist. The 'short' G minor Fugue comes off better, for obvious reasons. (By the way, there are one or two engraver's errors that should be corrected, for the benefit of pianists who don't know the work. On page 2, bar 8, the E in the right hand should be C sharp; a tie is missing in the right hand of bar 9, page 3; on page 5, bar 1, the ninth semiquaver in the right hand should be F, not D; and in bar 10 of the same page, the seventh semiquaver in the middle voice should be F, not A.) No. 1 of these arrangements is a poor sample of Bach—the early Fugue in G major. While regretting the transcriber's choice, however, one must admit that it is a clever bit of arranging. The brilliant Chorale Prelude on 'Nun freut euch' is also very successful, thanks chiefly to the transcription being rather simpler than the well-known version of Busoni. It makes a capital finger study, and a very lively piece of pianoforte music. The series contains also the 'Wachet auf' Prelude, but a copy was not in the review parcel. Two other transcriptions in the set are a concert arrangement of 'The Harmonious Blacksmith' Variations, and a solo version of the *Andante* and Variations from Mozart's Duet Sonata in D. The former is, of course, very showy, but many of us will prefer the simple original. The Mozart duet has been very skilfully soloised. All the above come from Augener.

The Oxford Press also sends a Borwick transcription—the Chorale, 'Jesus, Joy of man's desiring.' This beautiful movement, now happily familiar in this country since its first inclusion in the Bach Choir's programmes a few years ago, makes its effect chiefly through the flowing 9-8 melody given to the strings, and the entry of the choir from time to time with a strain of the choral. The substitution of the drier tone of the pianoforte, and the absence of the antiphony and contrast, make the transcription fall a long way short of the original. Still, it remains a lovely piece of music. But surely the constantly

recurring  of the inner part ought to be regarded as  in order to synchronise with the triplets in the melody? There is, of course, no hard and fast rule in the matter. We know that Bach and Handel generally wrote  for , but the instances in which the two rhythms are clearly intended to be contrasted are (though few) sufficiently numerous to make dogmatism unsafe. We have to judge by the style of the piece and the effect, and there can be little doubt that in this particular movement the triplet is right. The alternative gives a constant little kick that is quite out of keeping. Why don't editors make up their minds on such points, and courageously alter Bach's notation? There is far too much worship of the letter at the expense of the spirit.

One finishes a survey of these arrangements with a doubt as to whether, after all, such things are worth while. There are stacks of fine pianoforte works waiting to be popularised, and it seems that the chief and only justification for pianoforte transcriptions is either (1) the rescue from oblivion, and making available by means of the most popular of solo instruments, of some neglected works written for other media; or (2) the provision of an arrangement which shall be at least as effective as the original. Judged by this test not many pianoforte transcriptions of Bach would survive, because with few exceptions they miss the grandeur of the original, and show up the deficiencies of the pianoforte. Audiences suffer this gladly, it is true, but mainly because they are dazzled by the technical display and doped by the fame of the virtuoso.

H. G.

## CHURCH MUSIC

Three of Byrd's Church compositions, with Latin text, have been ably edited by H. B. Collins (Chester). 'Confirma hoc Deus' is an offertory for Whitsunday or for use at Confirmation. It is for S.S.A.T.B., is quite short, and only moderately difficult. An expressive motet, 'Civitas sancti tui,' is suitable for Lent or Passiontide, or for general use. It is for five voices (two tenors, or tenor and baritone). Another Motet, in honour of the Blessed Sacrament, 'O quam suavis,' is a setting for four voices of the antiphon to the Magnificat at First Vespers of Corpus Christi. The writing in this is rather more intricate than in either of the above. All are fine examples of Byrd's work.

Two other works with Latin words are a setting of 'Tantum ergo,' by George Henschel (Augener), and Robert Swaby's Mass in D (Novello; or the composer, Sligo). The former is an effectively-written work for chorus and organ, which should easily find favour. The first verse is set for A.T.T.B.B., the alto and first tenor singing in unison. The second verse is broadly set for four voices—mainly in unison—with massive organ accompaniment. In his setting of the Mass for four voices and organ (*ad lib.*) Mr. Swaby has been content to write music of a simple, tuneful, and unpretentious character, obviously intended to meet the needs of those whose first demand is for simplicity and directness. In places it suffers from a too obvious squareness of rhythm, and in aiming at simplicity the composer has not always succeeded in avoiding triteness.

Six Hymn Tunes, with Faux-bourbons by Herbert Brewer, are published by Novello. The tunes treated are 'Dominus regit me' (Dykes), 'Alleluia, dulce carmen,' 'Regent Square' (Henry Smart), 'Aurelia' (S. S. Wesley), 'Abridge' (Isaac Smith, 1770), and 'St. Flavian' (from Day's Psalter, 1563). These admirable arrangements are published under one cover.

From Joseph Williams comes Adam Carse's anthem, 'Praise the Lord, O my soul,' composed for the 272nd Festival of the Sons of the Clergy. It is a fairly elaborate setting for four voices and organ, running to eighteen pages. The opening and final choruses contain some flowing imitative writing, as well as some massive chordal work. The middle section is set for semi-chorus, and a semi-chorus is also employed over the chorus in the last movement. The composer writes very effectively for the voices, and the organ part is well laid out. The orchestral score and band parts can be had on hire.

An excellent tune to 'Fight the good fight,' by H. C. Ley, comes from the Year-Book Press. The setting provides for verses in unison and in harmony.

G. G.

## CHORAL MUSIC: UNISON

The Oxford University Press sends two songs, of which the better is Harold Rhodes's setting of Herrick's 'To Violets,' that releases a breath of their fragrance, but not the full bouquet. Percy Judd's music to Padraic Colum's 'An Old Woman of the Roads' is rather wandering. This composer does not grip an idea and hold it firmly. He ought to practise concentration—and making his pianoforte parts move more deftly. Both songs need a graceful style.

The cheery philosophy of Leveridge's 'This great world is a trouble' (Novello) will suit youngsters. Its octave jumps provide good practice. The end of the tune is different from, and not so good as, the one I am familiar with, whose last eight notes are:

{ : s | l . s : f . m | r : - . d | d : - | - : ||

Three vocal studies from Mozart make up a good two-pennyworth.

Paterson's issue 'The Bach Song Book' (staff and sol-fa together, 6d.; pianoforte edition, 2s.). Here are eleven songs, most of them lively, and in unison. One or two have a second part, and three parts can be used in No. 4 (or it may be taken in unison). Some of the tunes lie a trifle low, but none is really growly. The degree of difficulty varies from quite easy to fairly awkward, though the difficulties are never excessive. A most useful little collection.

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Van Dieren's two-part songs, 'Good-day, Sire Cristemas' and 'With Margerain gentle,' are interesting and agreeably free from eccentricity. He makes his parts move together too regularly, but his crossings introduce variety. The key-scheme needs to be noted carefully. 'Margerain' is a little more difficult than the Christmas song, though the latter has changing rhythms. The pieces are unaccompanied. From the Oxford University Press, which issues these, come also two three-part songs (S.S.A.). Farjeon's 'Lament' has notes that are easy to sing. Its difficulty lies in the evocation of atmosphere, without the use of words. (It is vocalised on *ah*.) Harold Rhodes has set the familiar 'Golden slumbers' lines of Dekker, under the title of 'Content.' This is neat work, that gives a good measure of the spirit of the verses. Choirs, especially young ones, will like it none the less because it gives good effect without very much difficulty.

Two Hungarian folk-songs have been arranged by Kodály for S.S.A.A. (Oxford University Press). Both are in dance-mood, with the 'snap' effect we hear, nearer home, in Scots songs, and (in 'See the Gipsy') crush-notes that jump a third. The second sopranos divide for a few bars near the end of 'The Straw Guy.' The part-writing is straightforward. Lively-minded singers can make these songs go with a swing.

## MALE-VOICE

Robin Milford's 'Parson Hogg' and 'Rutterkin' are brisk songs for T.B.B.A.R. (or B.). They are fairly effective, though the treatment is a



little angular, and the first piece is not very well varied. (Oxford University Press.) Bantock's arrangement of 'Lock the door, Lariston,' will please (T.T.B.B.). I sometimes feel that in such pieces the fine old tunes are being—I will not say butchered, because it is all done so slickly and neatly, but paraded in a show, to make a male choir's holiday. A Scot feels a shrinking from such an introduction, for instance, as Bantock throws in here. It is like the crack of the ring-master's whip; indeed, it is perilously near the clown's 'Here we are again.' Perhaps one may be over-tender; but I do like to hear the old tunes in as nearly native simplicity as we cultured folk can abide. Those who like them set off with a whoop will enjoy this arrangement heartily (Paterson). From the same firm comes Hugh Robertson's gentle, hymn-like celebration of the beauty of 'The Old Woman,' dedicated 'to many Margarets.' His 'Miller's Daughter' (for T.T.B.B.), to Tennyson's words, is equally simply and squarely harmonized.

## MIXED-VOICE

(For S.A.T.B. unless otherwise noted.) Harold Rhodes does not quite make his music to C. Rossetti's 'Come to me in the silence of the night' flow with perfect assurance. There are small felicities, however, that help to atone for a certain stiffness. Most composers who attempt impressive words are stiff, rhythmically. A good deal could be made of this, by a choir able to sing with really velvety tone, rich and cool and fresh. Even the freedom of rhythm in Gerrard Williams's arrangement of the Somerset folk-song, 'As I went out one May morning,' may not suffice to prevent some singers getting square-edged. If they can really make the song flow, its technical difficulty in other respects will not detain them long. Stretches of the writing are in two parts only, but there is good employment for all in turn.

Arthur Benjamin has imagination, but his chords do not always proceed sweetly. One likes a tang in music, but some of his work is not quite convincing because the logic of his progressions does not appear; in other words, they do not always march towards beauty. 'I see His blood upon the rose' has a good deal of attractive power; and one takes the moments of roughness with the smoother pleasures. It is for S.S.A.T.B., with portions for S. and T. soloists. These are short. The above are Oxford songs. From Paterson's we have Bach's 121st Psalm—an extract from the 71st Cantata, 'The Lord will not suffer thy foot to be moved.' A choir of well-controlled voices will find this by no means difficult. A good point is the indication of the orchestration in the accompaniment. The chorus 'Spring comes laughing,' from the same firm's edition of the 'Peasant' Cantata, is issued separately (both staff only). This is a bright little bit of part-writing that any choir will enjoy.

W. R. A.

## PIANOFORTE

Some interesting foreign publications come up for notice this month. J. H. Zimmermann (Leipzig-Riga-Berlin) sends Nos. 2 and 3 of Medtner's 'Three Tales.' Sound workmanship, both of thought and of pianoforte lay-out, is the first thing that strikes a listener; and if there is no great strength of imagination and feeling, there are real charm and interest of a quieter kind. The first of the two is a

sort of Barcarolle, based on a modal tune, and depending largely on charm of performance. Light, clear technique, is required, and the piece would serve well as an encore number. No. 3 is of larger design, and contains a lot of material which is pretty fully developed, with plenty of interest. There is a regrettable touch of over-facility here and there, noticeable strongly on page 7; but the pieces are well worth attention.

A volume of twenty-four concert Etudes is a large undertaking, and particularly so when manner and matter boldly challenge comparison with established things. Viggo Brodersen's 'Konzert-Etuden' (Steingraber) deal so frequently with Chopin's technical points, and the turn of phrase and harmony is so often reminiscent, as to emphasise the fact that this particular want has already been well supplied. The studies are effectively written. No pianist could work on them without benefit to his technique, and the exhilaration of speed and brilliance would make some of them seem more vital than they really are. But so close a repetition of what has been said before inevitably lacks fire. The same indebtedness spoils this composer's 'Tarantelle,' in which similar facility of writing is seen. It is much to be regretted, for a beautiful song of Brodersen's, reviewed here some weeks ago, was free from this defect, even if not startlingly original.

Some very good teaching music is being issued by the Oxford University Press, and Colin Taylor's 'Powder and Patches' is a particularly attractive example, showing this style of music at its best level. The Dances, three in number, achieve their charm at a very reasonable outlay in technique; yet they provide enough of difficulty to give interest, and there is ample reward for whatever effort is demanded. Highly interesting, too, are the three numbers of Percy Turnbull's Pianoforte Suite, which show real grip, a terse style, and command of form. Prelude is perhaps the most representative; Pastoral Dance is less true to the composer's individuality, and 'Passepied,' despite the charming neatness of its Coda, and its effective climax, is too frankly an essay in the style of Bach. One notices in 'Pastoral Dance' a tendency to move the bass in octaves with the treble, which is later noticeable in a piece by Frederic Bontoft. This effect, legitimate and perhaps attractive when carried on long enough to seem intentional and gain its end, is sadly weak when it occurs for a single beat and in a manner that looks accidental. There is, however, no denying the quality of Turnbull's work, and these three pieces leave one anxious to see the remaining numbers of the Suite. Good stuff, too, are Markham Lee's 'Three Fancies' (Winthrop Rogers). The music is not, perhaps, highly individual, but it never strains after the sort of originality it does not possess, and the general effect is one of sincere and imaginative musicianship. The three numbers are 'Bell Tower,' 'Gaudeamus,' and 'Here sleeps Titania'; all are of moderate difficulty. Far more pretentious is Tobias Matthay's Ballade in A minor (Oxford University Press), in which rather undistinguished material is very fully worked up. Needless to say, it is well written for the instrument; but the music never rises to any real intensity of imagination, and the plentifully-sprinkled marks of expression and interpretation do not compensate for this lack of vitality. Much below its composer's real level, too, is Granville Bantock's 'La Ballerina,' from Bösow's. The music is essentially and suitably

light, but is altogether without the distinction that one expects from such a source. The same publishers send a pianoforte arrangement of John Foulds's incidental music to 'Henry VIII,' which shows again how real is the composer's talent for stage music—for writing music, that is to say, that both draws from and also contributes to the feeling of a theatrical situation. The weaknesses of music of this sort generally become apparent as soon as it is seen away from the glamour of its real home, with the full light of attention focussed on it: at the same time, it was never written for close scrutiny, and this is hardly a fair test. The music has moments of beauty, such as occur in 'Queen Katherine's Vision,' and the composer has obviously studied the form and style of the music of the period: there are a good many echoes, sometimes fairly frank imitation, and always, more or less, just what was wanted.

Alec Rowley's two pieces, which come from Edwin Ashdown, are both of them attempts at atmosphere painting, and call for a competent technique. 'The Phantom Ship' is somewhat more ambitious than 'Moonlight at sea,' and perhaps more successful, inasmuch as the music is worked up to a strong climax. But the material itself is not very distinguished or individual in either case, and the composer draws freely upon a kind of harmonic effect that has now become so commonplace as to undermine the strength of any composition that depends on it. The pieces will probably be found effective, however, perhaps as a kind of 'classical' teaching music. More self-critical, and again advanced teaching music, are B. Burrows's 'Studies in Style and Expression' (Augener). Scholarly is hardly too harsh a word for these pieces, with their cleverness, their studious avoidance of all that is banal or vulgar, and their lack of anything vital to say. It is frankly rather difficult to see what purpose they will serve, since those whose technique has reached this point will surely be getting their studies in style and expression in the works of those who have written more largely for the purpose of saying something. The same publishers send three Concert Studies by Sydney Rosenbloom, brilliantly laid out for the instrument, and depending very largely for their effect on qualities of touch and technique. Nos. 1 and 3 are musically the more interesting—the first almost a study on the black keys, the last an example of the quintuplet. The greater rhythmical vitality of the first probably gains it the first place. No. 2, in C, is somewhat below the level of the other two numbers. The shadow of Wagner is heavy upon 'A Cecile des beaux yeux,' by I. L. Pavia, also from Augener's, and the heavy atmosphere, tolerable at first, soon becomes wearisome. Unfortunately, too, the breath of air which one gets in the middle of the piece is far from fresh: it has, in fact, been used up long ago, so that one arrives almost stifled at an ending that is all too redolent of 'Tristan.' In 'Contradanse Styrienne' the texture is again thick; but a somewhat more energetic rhythm partly counteracts the effect, although the heavy lay-out makes it difficult for the pianist to make the most of this relief. Both of the pieces are difficult. Lighter both in style and in texture is Archy Rosenthal's 'Minuet-Idyl,' from the same house. The piece has no pretensions, and its graceful and lyrical tunefulness give it a certain charm.

W. H. Speer's Caprice, published by Ascherberg, Hopwood, & Crewe, in their 'Répertoire' series, is a sound, neatly-written piece of music, with a middle section that is well below

the general level. It is perhaps somewhat conventional and facile in style, but it is unaffected; and if a man has not his own manner of speech, he may as well have one that is fifty years, as one that is five or five hundred years, out of date. The modal manner is now more or less a current way of speech in England, and cannot still be regarded as a personal style of those who have popularised it: all the same, it is bound to seem a little affected when it appears in so concentrated a form as it does in Robin Milford's 'My lady's pleasure' (Forsyth). The three dances have many weaknesses, yet all have a sort of freshness that appeals, and here and there, as in the *Coda* of No. 3, there are moments of real poetry which seem to give the listener a glimpse of the composer's true self. These moments make one regret all the more the gaucheries that detract from the value of the pieces as a whole. Frederick Bontoft's 'Lament,' from the same publishers, is much firmer in handling and style, and the clear outlines of its form are welcome. It gives the impression of having been written for strings, and some passages look as if they would sound better in that medium: but the pianoforte writing is effective, if a little heavy, and the 'Lament' a thoroughly sincere piece of work.

Easthope Martin is not seen at his best in 'Souvenirs,' a set of four pieces published by Enoch, and one cannot help wondering whether compositions of his are now being issued which he himself would not have wished to publish. 'Tema Ostinato' starts well, but the theme is not treated with great variety or imagination, and its rather cheap rhythm becomes wearisome; the harmonic developments, moreover, are not strong enough to support one's flagging interest, once the theme has begun to irritate. 'An Old-time Tune,' with its simplicity and naturalness, is better stuff, and probably the most successful number in the set—for 'Valse Cortège' and 'Petite Afrique,' which are more ambitious, are little distinguished. The same publisher sends Chaminade's Op. 165, a Nocturne which has the superficial charm that this composer generally achieves, but little that is of more lasting value.

George Tootell's 'Manx Scenes' (Paxton) seem to be a sort of poor relation first of Edward MacDowell ('Crag and Sea,' 'At the Trysting-place'), and later of Edward German ('At a Manx Wedding'). In neither case has the derivative the distinction of the original; but the music shows considerable skill an effectiveness when it is not pretentious, as it is in 'Crag and Sea.' Paxton's also publish R. H. Walthew's 'Danse Polonoise.'

It is difficult for the outsider to see why Arnold Capleton's 'Three Meditations for Spiritualists' are so entitled; and it is probable that the music would have had a better chance if it had been left to speak for itself, for the expression of definite philosophical or intellectual ideas in music is a notoriously difficult matter. Extreme seriousness and even intensity appear, and the composer works up good climaxes; but there is not the consistent growth which alone makes a successful whole of a piece of music. No. 2, which has more unity than the other meditations, is probably the most successful, though No. 3 contains the best material. The composer makes his music difficult, and writes for pianists with an unusually large stretch of hand. The compositions may be obtained from him at Palacky Street 31, Prague XVI., Czechoslovakia.

T. A.

## EASY PIANOFORTE MUSIC.

Teachers will find much excellent material in the Oxford Pianoforte Series (Oxford University Press), edited by A. Forbes Milne. The music is well got up, and all the pieces are graded. Some recent additions, ranging from elementary to advanced grade, are briefly noticed. Percival Driver's 'Three Pieces' (elementary) are capital essays in two-part writing, and are excellent for phrasing and part-playing. Five attractive little pieces by Arthur Baynon, under the title 'Wayside Pictures'—Set 1 (elementary-lower) are well varied. No. 2 is a quick two-part study in finger staccato. *Cantabile* touch (No. 4) and pedalling—including half-pedalling—are also called for (Nos. 3 and 5). Similarly graded are 'Five Lyrics,' by H. Clark. They are well written, and include a neat 'Two-Part Invention,' A 'Miniature Suite' (lower to higher), by Ralph Greaves, consists of a *Prelude*, *Allegretto vivace*, *Minuet*, and *Allegro scherzando*. The left hand has plenty to do throughout, and skilful fingering is frequently required where two or more parts come under the same hand. Gordon Slater's *Bourrée* in A (higher) makes an admirable study in two-part playing. The composer has devised an effective little canon for the middle section. A *Bourrée* and *Gigue* (higher to intermediate), by Percy Turnbull, are from a pianoforte suite, and are now issued separately. There is some awkward work for the left hand in the *Bourrée*, and spirited playing is called for in the *Gigue*. Both pieces are cleverly and effectively written, and should appeal to competent players. Two numbers from this series of outstanding merit are 'Traditional Scottish Tunes' (higher to intermediate) and 'Four Traditional Tunes' (intermediate), by Gerrard Williams. The Scottish tunes treated are 'Green grow the rushes, oh,' 'My faithful fond one,' and 'Kate Dalrymple.' The four traditional tunes are 'Fairest Jenny,' 'The Bath Medley' (quick, continuous running movement, with both hands in the upper part of the keyboard throughout), 'The sheep under the snow,' and 'The fit comes on me now' (a lively *vivace* in  $\frac{3}{4}$  time). The composer has shown much skill and resource in his treatment of these tunes, and both sets should prove decidedly attractive and useful. Norman F. Demuth's 'Rigaudon' (intermediate) is a short, brightly-written work, requiring skill in handling double notes at a quick pace. The same composer's 'Réverie' (advanced) presents some rhythmic problems, and calls for imagination on the part of the player. The last of this series is a showy 'Capriccietto' (advanced), by Colin Taylor. It needs to be touched off with fluency and neatness.

'Twenty Little Preludes,' by A. Longo (Augener), may be recommended. They are intended to prepare the young player for the Two-part Inventions of Bach, and are admirably devised for this purpose. Elsie Horne's 'Three Sketches' (Murdoch) provide pleasant recreation for pupils of about 'lower division' standard. They comprise a brightly-written *Gavotte*, a *Réverie*, and a graceful *Valsette*. Nine little pieces under the title 'Once upon a Time,' by Madeleine Evans (Joseph Williams), are well written, and would suit pupils of elementary grade. Of about the same standard are Thomas F. Dunhill's graceful little *Minuet* from 'A Tiny Suite,' now issued separately, and Herbert Dennison's miniature suite, 'Sea Fancies.' The same publishers also send Graham Clarke's six miniature sketches—suitable for beginners—entitled, 'Here, There, and Everywhere.'

G. G.

## CHAMBER MUSIC

Augener's have added Mozart's Quartet in D minor (K. 421) to their next collection of string quartets. The fingering has been supplied by 'F.' David—possibly Ferdinand, whose authority is beyond question. What may be questioned is the excessive zeal which causes editors to finger also that which is pretty obvious. The new publication should be popular, for the Quartet is one most amateurs, and not a few professionals, cherish above all others.

B. V.

## VIOLIN

The new music for violin published in the last few weeks includes one arrangement and one or two original compositions of unusual interest. The arrangement is Chopin's *Valse* in E minor, by Ysaye, published by Ant. Ysaye, of Brussels. If the celebrated violinist means this to be the first of a series we shall be grateful to him, for, especially in the old music of Rode or Nardini, his readings have never been surpassed. And, perhaps, students and amateurs would have an even warmer welcome for those old concerti. Chopin, when all is said that can be said, must remain the speciality of the pianist. It is not that he is musically uninteresting to the string player; yet his compositions, however well they may sound on the violin or in an orchestral arrangements, will sound even better on the pianoforte. A violinist of Ysaye's genius may almost convince us to the contrary. But men like Casals, Ysaye, and Kreisler, are the exception. To them everything is possible. The rank and file (and also N.C.O.'s of the profession) will always prefer music which is more in the genius of their instrument. The Chopin-Ysaye arrangement is good, but hardly tempting to a performer who has not reached the highest pinnacle.

Two *cadenzas* for the concertos of Viotti (No. 22, A minor) and Paganini, by Julius Winkler (Döblinger, Vienna), are not likely to arouse much enthusiasm. In the first place the day of the *cadenza* has gone. The merit of the modern *cadenza* is in inverse ratio to its length. The longer it is the less we like it. Winkler would seem to have forgotten that the public of to-day has little patience to spare for the display of mere virtuosity. A staccato scale of five octaves will prove the violinist's special gifts in the staccato line, but it may also prove him a bore. Moreover, Winkler's review of the themes is somewhat formal and uninspired. The themes of the Concerto of Paganini have little to commend them; they gain nothing by repetition. And perhaps the sad truth is that the *cadenza*, like other forms of musical composition, has a real value only when it is an expression of individuality. The *cadenza* in Elgar's Concerto is not only justified but admirable, since it presents the themes in a new light. Mere glare of fireworks tires the eye, and does not hide the fact that we are re-introduced to the same old, drab friends we met before.

Under the title, 'The Frankland Violin Tutor,' John Mertens, of the Brussels and Paris Conservatoires (Frankland, London), issues in readable forms instructions and exercises for beginners. The object of this new method is to awaken the interest of the student and keep it alive, and we should think that the object has been largely attained by the judicious mixture of tunes and exercises, medicine and toffee. We should like, however, to suggest the advisability of giving the

student as few 'points to remember' as possible. Having said, for instance, that violin, bow, and case must be kept clean, is it necessary to explain that the finger-board must be kept free from resin? 'Always try to get tone, not noise,' suggests the existence of a class of players whose object is to get noise, not tone. Of course there is no harm in saying a good thing twice; but the greater the number of 'points' the greater will be the difficulty experienced in remembering them all. At the end of the book 'God save the King' is given in an arrangement for four fiddles, which includes the drum roll and drum crash. Is it worth while introducing the student to onomatopoeia so early? The drum crash comes under the category of noises—certainly not of 'tone.'

Five compositions for violin and pianoforte accompaniment, by Ottorino Respighi (Schmidl, Trieste), deserve the praise due to music which achieves a certain amount of distinction without falling into extravagance. Slight as these pieces necessarily are, they show quite clearly the deft hand of a composer of taste and individual outlook determined to strike a middle course between conservatism and futurism. Even technically they provide just enough stimulus to interest, but nothing to alarm even violinists of but fair abilities. The same publisher issues six pieces by P. A. Tirindelli, for beginners, all being limited to the first position. Their musical interest is neither more nor less than can be expected, in view of the limitations the composer has set himself. If beginners must have their little pieces, there will always be composers ready to 'oblige.' I confess, however, that I do not see the expediency of making the first steps too pleasant. He who undertakes to learn the violin ought to be prepared for a certain amount of drudgery, and face it like a man.

B. V.

## CELLO MUSIC

'Drei kleine Fantasiestücke' on Hungarian melodies, by Franz Schmidt (Döbbling), are pleasant enough music which has nothing in common with the Hungarian idioms of Bartók. And this may be the most natural thing in the world, for the work may have been written in 1892. This is the date the publishers append to the composer's name. We are not told, however, whether it represents the year of composition or of birth or of death. Only fairly advanced players could do justice to these Fantasiestücke. Well played, however, they should be effective with a popular audience.

B. V.

## FOLK-DANCES FOR BRASS BAND

In view of the increasing number of occasions on which brass or military band arrangements of folk-dances are required, the issue of some Country Dance Tunes from the Cecil Sharp collection, arranged by Gordon Jacob (Novello), is opportune. The Dances are in three sets of four—'The Butterfly,' 'Galopede,' 'Haste to the Wedding,' and 'Nancy's Fancy'; 'Gathering Peascods,' 'Rufty, Tufty,' 'Hey Boys,' and 'The Black Nag'; and 'If all the World were Paper,' 'The Old Mole,' 'Sellenger's Round,' and 'The Mary and Dorothy.' The arrangements are straightforward presentments, and so are suitable for accompanying the dances, or for playing as a suite. A park or seaside crowd that would not delight in these jolly tunes must be past praying for.

## SCORES

The Oxford University Press has added several numbers to the series of Bach Cantata Sinfonias edited by Dr. Whittaker—those attached to 'Weinen, Klagen, Sorgen, Zagen,' 'Ich hatte viel Bekümmernis,' 'Ich steh' mit einem Fuss im Grabe' (these three are issued under one cover), 'Die Himmel erzählen die ehre Gottes,' and the Prelude to the secular Cantata 'Non sa che sia dolore.' The Sinfonia to 'Die Himmel erzählen die ehre Gottes' is already familiar to organists in Bach's own arrangement thereof as the first movement of the E minor Trio-Sonata.

A miniature score of Egon Kornauth's String Quintet, Op. 30, appears in the Philharmonic series, embellished by a portrait of the composer, and a most elaborate analysis in English, French, and German.

Dollinger, Leipzig, send miniature scores of the same composer's 'Kleine Abendmusik' for string quartet, Op. 14, and his 'Kammermusik' for flute, oboe, clarinet, horn, and string quartet, Op. 31.

A vocal score of Vaughan Williams's Pastoral Episode, 'The Shepherds of the Delectable Mountains,' comes from the Oxford University Press. This shows the Vaughan Williams of the 'Mystical Songs'—a piece of work so intimate and delicate that one almost fears it might be spoilt by stage performance. It seems, however, to have come well through the ordeal a few weeks ago. A pianoforte reduction does less justice than usual to a slender score that clearly depends much on instrumental colour. A German version of the text is added.

H. G.

## SOME IMPRESSIONS OF MUSIC IN THE DOMINIONS

BY E. T. SWEETING

An examining tour for the Associated Board through some of the British Dominions and Colonies, during the past year, has enabled me to gain some knowledge of the general musical conditions that prevail, their present standard of development, and their promise for the future.

Beyond my official work, of which I shall naturally say nothing, I had a variety of musical experiences, and the Editor of the *Musical Times* has invited me to give an account of them.

I must confine myself almost entirely to Canada and Australia, and even then can be only very scrappy and inadequate, for their size is so vast and bewildering. Though I crossed both Continents from east to west, I saw merely a fraction of them, and that mostly in the bigger cities and towns.

But spending, as I did, five months in Australia, I got at all events a more just impression of the country than the passengers, mostly Americans, of the luxurious touring Cunarder, the 'Corinthia.' They saw Sydney in a day, and allotted only nine for their whole visit to Australia. A helter-skelter rush!

I should like to make passing mention of Malta, a place rich in prehistoric and historic associations. When I was working at Valetta in February the opera season was in progress, and performances were well patronised by both British and Maltese. Tuesday night was always gay with naval and military uniforms; on Thursday the bulk of the audience consisted of Maltese family parties.

The standard of performance varied considerably. In a modern work, such as 'La Tosca,' the company was alive and convincing, but the square-cut tunes of an old stock opera, such as 'I Puritani,' reduced the



principals to extreme conventionality, and the chorus to puppet-like movement and stodgy singing. As a humorous entertainment, however, it had points. Except that it was occasionally too strenuous, the orchestral playing was efficient, and the general level of the singing was commendable; sometimes it was very good. At Sliema I was invited to hear a ladies' choir, conducted by a keen amateur, Captain John Salomoné; the girls had beautiful, fresh, and full voices, and a buoyant and emotional style of singing.

From Malta I returned to England, and shortly after set out for Jamaica. On the voyage we scratched up enough talent to give a passable concert, and I regretted then, and on succeeding voyages, that I had not brought with me a number of books for community singing. Much is done for the entertainment of passengers on shipboard, but there is room for an occasional sing-song, and I feel that it would be appreciated. I commend the idea to any enterprising music publisher, or to enlightened directors of a shipping company. A weird music library is often to be found in the neighbourhood of the pianoforte, and the addition of a number of books for community singing would not cost more than a few pounds.

I must hurriedly pass on to Canada, where I stayed some time in three of the big cities, Montreal, Calgary, and Vancouver, and also visited sundry smaller towns on the prairies and west of the Rockies.

To give an idea of the high level of choral singing in certain parts of Canada, I should place very prominently a concert I heard in Knox Presbyterian Church at Calgary. All the performers were prize-winners at the Lethbridge competition, which had just been held. I have forgotten the name of the conductor, but I remember that he came from Blackpool, where he had very evidently learned a good deal about choral technique. The quality of the voices, control, and balance were alike excellent, the only noticeable fault being an occasional lack of flexibility, most pronounced in the singing of an English madrigal. The ladies of the choir gave a particularly refined and tasteful performance of Schubert's setting of 'The Lord is my Shepherd.' In addition to the choir of adults, one of school-children, boys and girls, sang a two-part song, under the conductorship of their teacher, Miss Ramsay, an admirable trainer. Having heard, on previous occasions, hard, ugly tone from Canadian boy singers, I was quite unprepared for the dainty and delicate singing of these youngsters, and as the part-song happened to be one of my own, the pleasant surprise was all the more gratifying.

Solo prize-winners, generally young pianists, also had a show at the concert. The standard was always commendable, and here I first noticed a practice that obtains also in Australia: the encore is inevitable, and if the performer is a girl, no matter how youthful, a bouquet is as inevitably presented. The custom has become a harmless convention, merely indicating that friends of the performer are present. It is like the Caucus race in 'Alice in Wonderland'—'all have won, and all receive prizes.' The public quotation, by the chairman, of laudatory remarks of the festival judges, omitting any possible criticisms, was, with the junior performers, not so harmless; heads seemed to grow larger, and the small pianists more self-conscious.

I heard a number of organs and church choirs. Usually the upper parts are taken by women, sometimes—as at Montreal Cathedral, and a church at Vancouver at which Mr. Chubb is organist—with noticeably good effect, anthems especially being well sung. At Calgary Cathedral I found an adequate choir with boys, the only one, I believe, in Alberta and Saskatchewan. I went one evening to hear Mr. Hughes, the organist, take a boys' practice. Canadian boys are lively and independent, very unlike the tepid chorister of romance; but, properly handled, they are keen and loyal, and the Calgary choirboys were proud of their unique position.

Organ-playing varied considerably. It is never grateful to find fault, and criticism is sometimes resented, but if some Canadian organists care to take a hint from one who has played the organ all his life, they will leave extemporisation alone, or do it much better, and give more frequent holidays to an over-worked tremulant. At one church I visited, after the concluding hymn, 'O God, our help in ages past,' had been heartily sung, as most hymns were, the organist improved the occasion by continuing with the tune 'St. Ann's,' at a much slower pace, on soft flue stops, with tremulant added, for an out voluntary!

But if taste is sometimes weak, there is much keenness to learn an instrument. Teachers often visit two or three of the smaller prairie towns, and, with an infrequent and often inconvenient train service, lessons are given at what appear to be impossible hours. Walking through one of the towns with a violin teacher, he greeted a strapping farmer, just stepping out of his Ford car, and told me, as we passed on, that the farmer drove in twelve miles, winter and summer, from an outlying farm, for weekly violin lessons, which could be given only at 10.30 p.m. He was immediately preceded by a boy of ten, who rode in nine miles on his pony, also to get lessons. Both were striking instances of grit and enthusiasm, and I heard of several others. Wireless and the gramophone seem to have stimulated, rather than checked, a feeling for self-expression.

Leaving Calgary, there was the impressive journey through the Rockies, which abler pens than mine have often described. After a fortnight at Vancouver, the Pacific voyage gave a much-appreciated rest from examinations, Honolulu and Suva conveniently breaking the monotony of a long sea passage.

At Honolulu, as we came alongside the wharf, early on a divine summer morning, a band greeted us with the sentimental strains of the Hawaiian Love-Song; and leaving Suva, a band of native Fijians, picturesque with masses of frizzy hair—almost as big as a Guard's busby—gave us a rousing send off; the familiar and inevitable tune of 'Auld lang syne' coming more and more faintly across the water. At both Honolulu and Suva cameras were very busy.

At Sydney, I visited the Conservatorium, and had a chat with Mr. Orchard, the director. Skill has been shown in adapting the building to its present requirements; it has a fair number of teaching and lecture rooms, and a good concert hall. No chance came of hearing a students' concert, as I was soon scheduled to proceed to Perth, a five days' train journey across Australia, much more varied and attractive than I expected to find it, although it included the dreary stretch across the Nullarbor

Plain: in one section the track runs dead straight for 330 miles.

But much of the country was kindly in appearance; Melbourne and Adelaide lay on the route, and I got a glimpse of the mines at Kalgoorlie, and the dead township of Coolgardie. Perth, a busy, and rapidly growing city, possesses a noble park overlooking the river, much of it left as natural bush. Unfamiliar, and sometimes quaint, wild flowers, such as the kangaroo paw, grow freely, and a curving avenue of young oaks in the park, each tree identified with a fallen soldier, is a striking and beautiful war memorial, and one that could not possibly be criticised adversely.

There is much musical activity at Perth, and a Music Teachers' Association, under the presidency of Mr. A. J. Leckie, an excellent musician, helps to develop high ideals, and raise the standard of work. I had the privilege of addressing the Association on one evening, and on another was present at a reception given by the Association to two American singers, Messrs. Althouse and Middleton, when a programme of home-made music was presented. Among other items, I was glad to hear a capital male-voice quartet, and especially glad to find Beale's 'Come, let us join the roundelay' included in the repertoire, and to hear it sung with appropriate freedom and exuberance. Mr. Althouse was sitting by me during its performance, and remarked at the end, referring to the alto, 'That man was singing on his false cords the whole time': the falsetto voice was, I suppose, a complete novelty to him. Orchestral music at Perth is in its infancy, nor is chamber music possible, for there is no adequate resident 'cellist. Such a player would be welcomed; but, at first, pupils for his own special instrument would be limited, and it would be absolutely necessary for him to be capable of other musical work.

After a stay of six weeks, I left Perth with regret, and returned to Melbourne, which shares with Sydney the honour of being the most important of Australian cities.

The Cathedral choir and its able and sympathetic director, Dr. Floyd, deserve more than passing mention. The singing was most satisfying, bright in tone, well-balanced, and noticeably clean and prompt in attack. Careful, finished singing was not confined to service setting or anthem; all was worth doing well. At a week-day service I heard a model performance of Byrd's anthem, 'Sing joyfully,' and I was shown a first-rate programme of unaccompanied choral music given at the Cathedral in November, 1923, to mark the Tercentenary of Byrd and Weelkes. Dr. Floyd gives regular and much-appreciated organ recitals, and draws many items of his programmes from the works of modern organ composers, and orchestral arrangements, such as the slow movements from the Symphonies of Haydn, find a place. Dr. Floyd knows his audiences better than I do, but I think they would, in the end, be grateful for more Bach.

British music is not overlooked at Melbourne. A centre of the British Music Society was founded some years ago by Mrs. James Dyer, who contributes generously to its support; a library of British music is available to members, and periodic concerts are given. I was present at one chamber concert, and wish I could speak more enthusiastically of the playing of the string quartet, but, truth to tell, it did not justify the subsidy, and the programme generally struck me as being advanced for an audience that was to be wooed and won.

As in other Australian cities, community singing flourishes, but it was only at Melbourne that I got a chance of hearing it. I found a packed and enthusiastic house, and a conductor who handled his forces well, and kept them alert and in good temper. The selection of songs was not of the happiest; possibly I did not happen to hit off a typical meeting. But our splendid collection of National- and Folk-Songs gives the committee a wide choice, and the singing would have been equally popular and more effective with something stronger and more sturdy than songs such as 'Home, sweet home' and 'Annie Laurie,' and a singularly weak hymn-tune. For variety and relief, the chorus singing was interspersed with solos, both vocal and instrumental.

A very pleasant reminiscence of Melbourne life is the domestic music heard at the house of Mr. E. H. Prockter—refined and cultured playing of pianoforte trios by Mrs. Prockter and her two clever daughters. Other memories are of walks in the luxuriant Botanical Gardens, and of a day at an inter-state cricket match, when I realised the heights to which Australian barracking can rise!

My itinerary included a visit to Tasmania, a place of great natural and varied beauty; temperate in climate, and with physical features often suggesting bits of Britain. Apple bloom of Devonshire, patches of gorse like a Surrey common, Sussex hangers, Cornish coast scenery, hawthorn hedges, rolling country, or rugged mountainous districts, would all be passed in a day's train or car journey, and, as I was seeing the spring for the eighth time in the course of the year, the fresh green of many introduced English trees was pleasing to the eye, after the perpetual grey-green of the gums.

At Launceston I had the pleasure of meeting Mr. George Hopkins, son of old J. L. Hopkins of Rochester, and organist of one of the Launceston churches, for which he is building, single-handed and gratuitously, a large organ. Metal pipes are imported, and possibly some of the smaller-scale wooden pipes but all the action and large wooden pipes have been made by Mr. Hopkins himself, in a workshop in the basement of his house, with the assistance only of a joiner. The organ is, as yet, far from complete; as money is subscribed a few more stops are added. The action is highly finished and reliable, and the tonal scheme, so far as it goes, commendable. I tried the organ. At present it is rigged up with a temporary console (it has done duty for eight years), and the labelling of some of the stops is disconcerting, as the original names have been retained, regardless of the present use of the stop. Mr. Hopkins knows his way amongst them, but a stranger, who pulls out a stop labelled, say, Swell to Great, and discovers that it is really a pedal reed, is apt to get confused. The boldness of conception and steadiness of application necessary to carry through such a one-man job seemed to me very exceptional, and I wished Mr. Hopkins all success.

Leaving Melbourne a second time, and working towards Adelaide, I was for a fortnight in country districts, and at Mount Gambier found myself in the middle of a competition festival, musical and elocutionary. The net was spread very wide; there were competitions of the usual type for choirs and vocal quartets, and for soloists, both instrumental and vocal. In addition, one found unexpected items; provision being made for brass bands, drum and fife bands, quartets and solos for brass instruments,

(Continued on page 629.)

## FOUR-PART SONG

Words by Sir WALTER SCOTT

Music by C. H. H. PARRY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Andante**

*mp* *p* *dim.* *pp*

SOPRANO  
Love wakes and weeps While Beau - - ty sleeps! . .

ALTO  
Love wakes and weeps . . While Beau - ty sleeps!

TENOR  
Love wakes and weeps While Beau - - ty sleeps! . .

BASS  
Love wakes and weeps While Beau - ty sleeps!

**Andante. ♩ = 84**

(For practice only)

*mp* *p* *dim.* *pp*

*mf* *p* *cres.*

O for Mu - sic's soft - est num - bers, To prompt a theme For

*mf* *p* *cres.*

O for Mu - sic's soft - est num - bers, To prompt a theme For

*mf* *p* *cres.*

O for Mu - sic's soft - est num - bers, To prompt a theme For

*mf* *p* *cres.*

O for Mu - sic's soft - est num - bers, To prompt a theme For

*mf* *p* *cres.*

Copyright, 1926, by Novello and Company, Limited

Originally published for Men's Voices (A.T.B.B.) in THE ORPHEUS, No. 484

*pp* Beauty's dream, Soft . . as the pil-low of her slum *dim.*

*pp* Beauty's dream, Soft . . as the pil-low of her slum *dim.*

*pp* Beauty's dream, Soft . . as the pil-low of her slum *dim.*

*pp* Beauty's dream, Soft . . as the pil-low of her slum *dim.*

**Più mosso**

*mf* bers! Through groves of palm Sigh gales of balm,

*mf* bers! Through groves of palm Sigh gales of balm,

*mf* bers! Through groves of palm Sigh gales of balm,

*mf* bers! Through groves of palm Sigh gales of balm,

**Più mosso**

*f* Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, *p* The

*f* Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, *p* The

*f* Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, *p* The

*f* Fire - flies on the air are wheel-ing, While thro' the gloom, Comes soft per-fume, *p* The



*dim.* **Più mosso**

dis - tant beds of flow'rs re - veal - - - - - ing. O wake and

dis - tant beds of flow'rs re - veal - - - - - ing. O wake and

*dim.* **f**

dis - tant beds of flow'rs re - veal - - - - - ing. O wake and

*dim.* **f**

dis - tant beds of flow'rs re - veal - - - - - ing. O wake and

**Più mosso**

*dim.* **f**

live! No dream can give . . . A shad - owed bliss, the real ex - cel - ling;

live! . . . No dream . . . can give . . . A shad - owed bliss, the real ex - cel - ling;

live! . . . No dream can give . . . A shad - owed bliss, the real ex - cel - ling;

live! No dream can give A shad - owed bliss, the real ex - cel - ling;

*mf cres.* *p* **Meno mosso**

No long - er sleep, From lat - tice peep, And list the tale that Love is

*mf cres.* *p*

No long - er sleep, From lat - tice peep, And list the tale that Love is

*mf cres.* *p*

No long - er sleep, From lat - tice peep, And list the tale that Love is

*mf cres.* *p*

No long - er sleep, From lat - tice peep, And list the tale that Love is

*mf cres.* *p* **Meno mosso**

*mf cres.* *p*

*pp* *ten.* *pp*

tell - ing, list . . the tale that Love . . is tell - - ing!

*p* *ten.* *pp*

tell - ing, list . . the tale that Love . . is . . tell - - ing!

*pp* *ten.* *pp*

tell - ing, list . . the tale that Love . . is tell - - ing!

*pp* *ten.* *pp*

tell - ing, list . . the tale that Love is tell - - ing!

*p* *pp* *ten.* *pp*

bagpi  
dance  
fling,  
degre  
test-  
som  
acco  
voice  
instru  
eupho  
was s  
heard  
We al  
a five  
bach  
the p  
hardly  
being  
slid  
educ  
with  
were  
among  
word  
Wh  
begin  
Towa  
of 'T  
misce  
by th  
condu  
one s  
Act of  
Aene  
highly  
alone  
stage  
and p  
of the  
of the  
to the  
produ  
moved  
freshly  
most i  
sympa  
Aene  
enthus  
even h  
at the  
and h  
good  
The  
Adela  
newly  
ducte  
much  
too, a  
male-  
Glee C  
the ch  
major  
and th  
fault  
occasi  
efforts  
as sol  
forth  
My  
I retu

(Continued from page 624.)

bagpipe solos, and humorous songs. Budding dancers could enter for a sword dance, Highland fling, Irish jig, or sailor's hornpipe. Naturally a high degree of efficiency, or the inclusion of really difficult test-pieces, could not be expected, but I heard some creditable vocal solos, too often very poorly accompanied, and performances by a choir and male-voice quartet that were more than creditable. Brass instruments I sampled in the competition for euphonium solo, hearing some agile gambolling. I was sorry to miss the choir of school children, but heard from the adjudicator that they had done well. We all got much enjoyment and entertainment from a five minutes' impromptu speech, given by a young bachelor, who was instructed on his appearance on the platform to discourse on babies. One could hardly expect him to be eloquent or convincing, and, being gravelled for lack of matter, he conveniently slid off at a tangent to child welfare and education, and convulsed a house, already rocking with laughter, by the statement that the doctors were continually trying to *improve* the death rate among babies. He was still trying to find the right word when the five minutes came to an end.

When I arrived at Adelaide the hot weather was beginning, and concerts were coming to an end. Towards Christmas there were several performances of 'The Messiah' by different choral societies, but I missed them all, leaving Adelaide before that given by the Elder Conservatorium choir, under the conductorship of Dr. Harold Davies. But I heard one striking Conservatorium performance—the first Act of 'The Magic Flute' and Purcell's 'Dido and Æneas,' produced by Mr. Clive Carey. For the highly successful result, credit is due to Mr. Carey alone; he started from zero, taught the students stage deportment and gesture, trained the chorus and principals, and conducted the two performances of the opera himself, having a double cast for most of the characters. Considering that all were new to their work, it would be difficult to praise the production too highly; the young actors, as a rule, moved easily and gracefully, and the chorus sang freshly and intelligently. Of the principals, I was most impressed by Papageno in the one opera, and a sympathetic Dido and a manly young woman as Æneas in the other. A feeling of youth and enthusiasm pervaded the whole performance, and even beyond it, for, making my way on to the stage at the end, I found Mr. Carey surrounded by Dido and her Court, who were singing 'For he's a jolly good fellow'!

There is a good deal of musical enterprise at Adelaide. At Unley, one of the suburbs, I heard a newly-formed and promising orchestral society, conducted by Mr. Sellick; at present the violins are much the best feature of the orchestra. I heard, too, at Adelaide Town Hall, a concert given by a male-voice choir, which calls itself the Adelaide Glee Club. Here the voices were good—better than the choral technique. In unaccompanied singing, major thirds were often not taken sharp enough, and the pitch invariably dropped, and that common fault of male-voice choirs, stodginess, made an occasional appearance, and damaged some of the efforts. Individual members of the Choir appeared as soloists, and the expected encores were always forthcoming.

My examining work came to an end at Adelaide, I returned to Sydney, but too late to hear the per-

formance of Holst's 'Planets,' under the conductorship of Mr. Orchard (the first performance in the Southern hemisphere), or other music. The weather round about Christmas is more suitable for surfing, or camping out, or any form of outdoor life.

These random notes are of little use as a guide to any musician who may be thinking of emigration. They are merely notes by the way of experiences that happened to come along, apart from my special work, and generalisation from them would be entirely unsafe. I had no opportunity for anything even remotely approaching an exhaustive study of the musical life of either Australia or Canada. Many phases were quite untouched; for instance, with the exception of my Calgary experience, I heard no school class-singing in either Dominion, and on the efficiency of that much depends. But I am quite sure that in both States there is a good opening for sound, capable teachers; in the small towns and country districts, where pioneer work has still to be done, good, all-round musicians would be most useful; in the cities, one should be a specialist in some branch of music, in addition to possessing general efficiency.

It is not desirable to make any comparison between the two Dominions. In both I was generally received with much kindness and friendliness, not only by teachers whose pupils I had to examine, or friends that I made in the cities where I stayed for some time, but by folk met casually in trains or in country hotels. Social life is less conventional than at home, and anyone emigrating must know how to mix easily in varied company: anything approaching condescension, or a superior manner, had best be left behind—it would not be appreciated.

## Gramophone Notes

By 'DISCUS'

COLUMBIA

The 'Parsifal' Prelude has been recorded on three sides, with the Transformation music from Act 1, played by the Philharmonic Orchestra under Bruno Walter (L1774-5). I have heard several recordings of the Prelude, but all have struck me as being on the dull side, and this latest is no exception. Perhaps there is something in the dragging progress of the music that makes it ineffective unless heard at first-hand, when even the quietest passages take on a vitality that almost makes us forget the static quality of much of it. I envy the great majority, who fall into a rapturous trance while the orchestra, having slowly built up a common chord, as slowly proceeds to build another. A work consisting so largely of this device may have its point in evoking an atmosphere before the rising of the curtain, but it is of little moment elsewhere. However, this is merely the opinion of a member of the heretical minority, and is expressed because such things have a right to be expressed. The 'Transformation' music is by far the better of these two records.

Mackenzie's 'Little Minister' Overture is cheerful stuff, with a strong reminder of the composer's 'Britannia' in its method. The playing of the Queen's Hall Light Orchestra is recorded with fair clearness. A lighter touch would have improved it, apparently. The composer conducts (L1743).

The records of the Léner Quartet's playing of Mozart's Quartet in G are, I think, the first in which

these performers have had the benefit of the new process. The result is a marked advance in every way, especially, of course, in regard to range and variety of power. The work is not Mozart at his best, perhaps, but the playing and reproduction make the records highly enjoyable.

Those who still care for operatic selections, even when the selections be drawn from 'Il Trovatore' and 'Rigoletto,' are catered for in 3925 and 3980, the players being the Grenadier Guards Band, conducted by Lieut. George Miller.

The B.B.C. Wireless Symphony Orchestra is wasted on Drigo's 'Les Millions d'Arlequin': on the other side is Boccherini's inevitable Minuet, rather heftily played, especially in regard to the bass. The recording is but so-so.

An excellent specimen of the light, popular type of record is that of the J. H. Squire Celéste Octet in the Intermezzo and Opening Chorus of 'Cavalleria Rusticana' (3943). Much the same may be said of 3942—Jean Lensen and his orchestra in Drigo's 'Les Trésors de Columbine' and Tchaikovsky's 'None but the weary heart.'

There should be a welcome for the pianoforte duet *vid* the gramophone, but the material and performance should be better than that of 3944—Mendelssohn's so-called 'Bee's Wedding,' and Chopin's Valse in D flat, Op. 64, No. 1, played by Dorothy Folkard and Muriel Warne. A surprised reader asks, What is the matter with such material? The answer is: Nothing, as the composers left it. But both have been spoiled by no less a musician than Frederic Corder, who has interpolated a bit of the 'Spring Song' into the first, and overlaid the second with a good deal of extraneous matter. The result is that both pieces lose the character of swiftness and grace that constitute their chief charm. A heavy German professor might be expected to do this sort of thing, but a musician with so keen a sense of humour as Frederic Corder—No! I fancy there must be a mistake in the label. The disarranger is probably another man with the same name—say, Friedrich Korder. The two ladies who aid and abet Friedrich do not justify their share in the blunder by playing well. On the contrary, the ensemble leaves much to be desired.

Norman Allin breaks an astonishing lot of phrases in Vaughan Williams's 'Silent Noon.' The exaggerated sibilants are probably due to a freak in recording. His voice is better suited in Loewe's 'The Clock' (L1760).

H.M.V.

The new recording goes from strength to strength. Soon we shall be at a loss for superlatives. Of the 'Siegfried's Funeral March' record, one can give no higher praise than to say that it is worthy of this tremendous, heart-searching threnody—the finest funeral march ever written, surely (D1092).

The Prelude to the 'Rheingold,' far more, even, than the 'Parsifal' Prelude, belongs to the theatre. Its elaborations of the common chord mean little unless they make a picture of the Rhine, and are followed at once by the raising of the curtain. Hence the record, good as it is, leaves the hearer—at all events, this one—unsatisfied. The other side more than makes amends with a terrific reproduction of the 'Ride of the Valkyries.' It must be heard to be believed. To those who may object to it on the score of its power, I would point out that just as an adequate concert performance should be (and is) stunning in its effect, so should be the gramophone

performance in the drawing-room. The gramophone is only now justifying itself fully by bringing into our homes the shattering climax of the first-hand performance—the gorgeous canvas instead of the pale sketch. I need hardly add that the conductor in all these recent H.M.V. Wagner recordings is Albert Coates, who, judging by the playing, is having the time of his life during the process (D1088).

The Coronation Scene from 'Boris Godounov,' with Chaliapin and a chorus singing in Russian, and Coates conducting, makes a highly effective and picturesque record (DB900). But it should be turned on before, not after, the Wagner records. The fact is, Wagner, with his size and sweep, makes even the best of the Russians seem mere dabblers.

Kreisler usually gives gramophonists trifles, so it is good to hear him in a Beethoven Gavotte and a Bach Minuet. True, both are transcriptions, and so in the Kreisler groove; but they are splendidly played, despite some rather heavy handling of the little Bach piece (DA777).

Cedric Sharp is recorded in Palmgren's 'Rococo' and the folk-tune 'The Gentle Maiden,' both arranged by himself. Two pleasant, well-played items, but I am still wondering why the Palmgren piece is called 'Rococo' (B2294).

Reginald Goss Custard is heard in an organ work of Bach, the Prelude and Fugue in G minor, called on the label 'Small.' The Fugue is that with the subject opening G A B G E E E E A. Playing is excellent, recording much less so. The pedal part is often vague, and the texture generally far from clear. As was said above, the label calls the work 'Small.' Unfortunately, the record makes it smaller still by cutting a goodish chunk out of the exposition. A fugue can rarely be shortened without serious loss. If Bach is to be confined to 10-in. records, it ought not to be difficult to find some of the numerous chorale preludes suitable in style and size. But Bachites should protest against the cutting of such a perfect work as this G minor—one of the finest of all the shorter fugues (E424).

Excellent pianoforte tone and first-rate playing are found in the record of Irene Scharrer's performance of Chopin's Fantaisie Impromptu and Impromptu in A flat. There is, however, a tendency to rush some passages in the latter (D1087).

A record of the Gresham Singers shows a poor choice of music—Dermot MacMorrough's 'The Shepherdess' and a feebly-harmonized arrangement of 'The Meeting of the Waters.' The former has a pianoforte accompaniment—another weak feature, for the instrument is effective with a vocal ensemble only when it has something individual to say. The second piece opens with a lead by a male alto—a type of voice that is invaluable in certain kinds of a *cappella* work, but which I, for my part, can never hear *solus* without unseemly mirth (B2294).

The vocal solo department includes records of Sydney Coltham (balladry by Haydn Wood and Easthope Martin: tone rather pinched and lachrymose), B2292; Peter Dawson (Vaughan Williams's 'The Vagabond' and Drummond's 'The Gay Highway': capital, manly, live singing, with clear words), B2297; Derek Oldham (two Quilter songs: a pleasant tenor voice, and most of the words come through), E426; Edna Thornton ('On the Banks of Allan Water' and Hawley's 'The sweetest flower that blows': too heavy in the first, and better in the second than so poor a song deserves), E423; and

Tito  
hackn  
of his

Ver  
com  
playe  
Chapp  
there  
colour  
comin  
Sul  
bright  
Eldrie

Eve  
ment  
than  
rhyth  
Hung  
stolid

Ja  
less fo  
by Fl

An  
that c  
lone  
delay  
a set  
not c  
thing

A  
Howe  
the  
voice  
suffer  
word

A  
d'Arc  
Délik  
not c

Jus  
N.G.  
playe  
Mr.  
scar  
the  
ment  
sides  
given  
Strin

Dr  
Chop  
brilli  
the i  
main  
than  
Th  
Op.  
Bauc  
a me  
expe



Tito Schipa, who sings an arrangement of Liszt's hackneyed 'Liebestraße' and a poor 'Ave Maria' of his own perpetration (DB873).

## VOCALION

Very appropriately, in view of the Weber centenary, comes a capital record of the Overture to 'Euryanthe,' played by the Æolian Orchestra, conducted by Stanley Chapple. The recording is not of the 'new' type, so there is no great power; but the reproduction of tone-colour is remarkably good, the horns and drums coming off particularly well (K5233).

Sullivan's 'Overture di Ballo,' played with due brightness by the Life Guards Band, under Lieut. H. Eldridge, makes an excellent band record (K5234).

Even Jelly d'Aranyi's playing of Salmon's arrangement of Pianielli's 'Villanelle' cannot make it more than mildly interesting; on the other hand her rhythmically-free treatment of the Brahms-Joachim Hungarian Dance No. 5 is a good lesson to over-stolid English players of these pieces (K5231).

Jaques van Lier's playing should be employed on less feeble music than a couple of pieces from a Suite by Florenbassi (K5232).

Among the vocal records, the best appears to be that of Malcolm McEachern, in Elsie April's 'I'm a lone man,' and Hedgcock's 'On the Road to Mandalay' (K5230). John Buckley (with chorus) does a set of Sea Shanties, which will please those who do not object to the over-artificial treatment of such things (X9786-7).

A capital new (to me) singer of the Ranalow type is Howett Worster, who is recorded in four songs from the 'Beggars' Opera.' He has a telling and musical voice, and good diction. Kitty Reidy, his colleague, suffers by comparison, both in regard to tone and words (X9781).

A pronounced wobble is a feature of Selma d'Arco's singing of Tipton's 'A Spring Flower,' and Délibes's 'Les Filles de Cadix.' And her words are not clear (A0264).

## NATIONAL GRAMOPHONIC SOCIETY

Just as these notes are being closed comes the N.G.S. latest issue—Brahms's Clarinet Quintet, played by the Spencer Dyke Quartet and Mr. Frederick Thurston. A first hearing shows scarcely a weakness in playing or reproduction, and the set is certainly one of the Society's best achievements. The choice of work is excellent too. Nine sides are occupied by the Quintet, the tenth being given to the second movement (*Allegro*) from Glière's String Quartet in A.

## Player-Piano Notes

## ÆOLIAN

*Duo-Art.*—The outstanding roll this month is of Chopin's Polonaise in F sharp minor, Op. 44, brilliantly played by Arthur Rubinstein. Perhaps the interest aroused by the thrilling opening is not maintained, but that is less the fault of the player than of the composer (6505).

The actual interest of Schumann's Novelette in D, Op. 21, No. 2, is rather thinly spread, and Harold Bauer's playing of it seems just a bit ordinary. Hence a merely good roll, instead of the first-rate one we expect of him (6921).

Beethoven's eight Variations on the Theme, 'Tandeln und Scherzen,' are not often heard, and there is no apparent reason why they should be—in their complete form, at all events. Ethel Leginska's playing is, like the work itself, unequal. Her repeated-chord accompaniment is far too heavy. On the other hand, her crisp playing of the delightful fughetta is first-rate. This Variation is a reminder of the fact that although Beethoven wrote very few good fugues, he was a capital hand when a neat and lively fughetta was required (6957).

A fairly attractive specimen of its kind is 'Always,' a waltz by Irving Berlin. Phil Ohman does not succeed in relieving its somewhat monotonous character by his playing—there is too little variety in the tone (9731).

Rube Bloom gives us much more contrast in 'Then I'll be happy,' by C. Friend (0735).

Of several dance rolls the pick is 'Barcelona' (T. Evans), labelled as a 'nutty one-step.' This is played in duet form by Norman and Swift, and quite a jolly noise they make of it (0314). A striking thing about most of the players of dance music is their absolute slickness, scale-passages above all being played with a clarity too often lacking in performances at more distinguished hands.

It is a pity that Robert Armbruster should waste his obvious abilities on such poor material as 'Your eyes have told me so,' by W. Blaufuss (0730).

*Hand-Played.*—Sinding's 'Grotesque March,' Op. 32, No. 1, well-played by Yolanda Mëro (A903D), is not without a touch of humour. The elephantine gambols in the bass are genuinely funny, and there are some good chop-stick effects.

An example of Moszkowski at his best is the Polonaise, Op. 11, No. 1. Harold Bauer's playing of this roll makes the most of the brilliant and showy qualities of the work (A905E).

The same artist is heard in Boccherini's ubiquitous Minuet (A899E). There is no metronome mark indicated here, but the roll is labelled *moderate*. Crotchet = 75 seems to suit it best.

Robert Armbruster gives us Friml's Concert Waltz, Op. 12 (A897D). This is certainly a better example than his Duo-Art roll mentioned above. True, the music is of the over-sweet, feeble type, but it is very well played. Those of us who have no palate for this sort of thing hope to hear Armbruster play something worth while.

*Metrostyle.*—*Toujours* 'By the Waters of Minnetonka'! It is poor enough as a song; as a fox-trot it is no better. It is perhaps even worse, for its conversion into a dance seems to accentuate its dullness and monotony (L24778A). The best of the dance rolls is 'Barcelona' (L24777A). By the way, the roll editor seems to take a fiendish delight in waving the metrostyle line. Surely in music of this type so many variations in *tempo* are entirely unnecessary.

In the roll of Ketelbey's Intermezzo-Romance 'Gallantry' (T30259B), it would be useful to have the solo changes from bass to treble and vice versa indicated. It is a little disconcerting to prepare for a treble solo and find oneself emphasising the accompanying chords of a bass solo.

The song rolls for the most part are of the usual order. Noel Johnson's 'If thou wert blind' (26609) is not well played (there is no indication on this roll), and seems more difficult to sing to than it need be.

'Danny Boy' (26661) is the 'Londonderry Air,' with its beauty damaged by feeble harmonization.

The Æolian Company sends copies of a couple of pamphlets that should be of use to those who have to do with the player-piano for educational purposes. In 'The "Pianola" and "Duo-Art" in the School,' the advantages of the instrument for school use are briefly summarised, and short lists of rolls dealing with 'appreciation' and history lessons are given. More exhaustive is "'Pianola" and "Duo-Art" Music for Use in School,' a classified list of rolls selected by Mabel Chamberlain. The lists are of rolls suitable for recreation, dancing, ear-training, marching, interpretative and advanced dancing; rolls dealing with composers' expression of moods, ideas; rolls illustrating nationality in music, for use in connection with literature, &c. The pamphlets may be had free on application to the Company's Education Department, 131, New Bond Street, W.1.

## Wireless Notes

By 'ARIEL'

An apology is due for a long break in these notes. Infrequent opportunities for listening, due to a good deal of absence from home, is the reason. Protesting correspondents may be assured that in future the notes will appear more regularly. There is much in one writer's contention that, as almost everybody hears wireless music, some discussion of the programmes and performances is as essential as any other department of criticism. I hope to include in future some comments on forthcoming items of interest in the programmes. To listeners in remote parts this is perhaps more useful than a discussion of past events.

When I wrote last, some months ago, I touched on the possibilities of wireless as a disseminator of news. Little did I think that within a short time the B.B.C. would be called upon to take the place of the daily press. Opinions as to the way in which the Company met the recent national emergency vary, being inevitably coloured somewhat by one's political and other views. But there can be no question as to the far-reaching and instructive nature of the episode. It set one speculating as to the immense value wireless would have been during the war. Flying and lying rumour would have been brought to earth at the first stirring of her wings.

A new era may be opened up by the recent transmission of a St. Martin-in-the-Fields special service to the Parish Church at Desborough. A very large receiving set was installed, and the congregation (we read) was easily able to join in the whole service. This wireless service did not supersede the customary evensong, and the church was full on both occasions. Although the broadcast service was of a special type, being that at which the Archbishop of Canterbury preached on the general strike, it is easy to see that the time may be at hand when small and remote village churches, with little or no opportunity of providing a satisfactory musical service, will make arrangements to receive their Sunday evening service by wireless, lifting up their voices in concert with the choir at the B.B.C. Studio, or at some London church. Discussion of the *pros* and *cons* must be reserved for the present. All that need be done now is to express a hope that the Studio choir and its repertory may be made far more virile than it is at

present. There is too much feeble sentimental music, with long-drawn 'Ah . . . mens,' and a lot of wobbling tone. The supersession of the female voices by a dozen really good boys would at once bring about a great improvement in style.

### OPERA BY WIRELESS

The B.B.C. has been attacked in some quarters for the performance of 'Kitesh.' But surely the Company can do no more valuable service to music than by giving us a chance of hearing a work that in the ordinary way would never be heard in this country. To object (as some do) that, being an opera, it lost much in the process, is to say that no bread is better than half a loaf. I question, however, if opera loses so much in transmission as is sometimes contended. At least three types of opera seem to be so suitable for wireless purposes that I hope the Company will go ahead in this department. The three are: (1) operas that are thoroughly familiar to most people, both in regard to story and music, and so can be visualised with ease, e.g., Gounod's 'Faust,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Lohengrin,' 'Tannhäuser,' &c.; (2) operas in which the musical interest is so great that many listeners will welcome an opportunity of hearing them free from the distractions and absurd conventions that surround stage performances; and (3) operas of the 'Kitesh' brand, that are never likely to be performed on the English stage, or those that are rarely performed, such as 'Fidelio,' Verdi's 'Falstaff,' or Stanford's 'Shamus O'Brien.'

Another point in this connection is worth noting. It is a truism that many fine singers cannot act, and vice versa, and that some splendid voices belong to folk who have not the physical qualifications for stage performances—they are too short, too tall, too fat, too ugly, or any other reason why. Operas by wireless can, musically, be made a fine thing, because the sole requirements would be vocal and interpretative. Again, some operas are specially difficult because of the heavy demands made by combined acting and singing. Such works could be given with brilliant success by wireless, always provided the ground were as well prepared by preliminary notes and talks as it was for 'Kitesh.' It is even easy to see great possibilities in the shape of short operas designed expressly for wireless purposes. We have had successful examples of plays and revues specially written for transmission: why not opera?

### OPERAS THAT ARE BETTER HEARD THAN SEEN

I said above that some operas present special difficulties to the singer when staged in the ordinary way. Holst's 'At the Boar's Head' is an example. It demanded something like a new technique, and it clearly found the performers unable to do all that was wanted in the way of diction. Yet it is chock-full of musical interest and delight—too full, in fact, for complete enjoyment at the opera-house, because the audience cannot take in all the ingenuities and allusiveness of the score. Here, surely, is the very work for the wireless audience. The performers can give full attention to their singing and conductor; the hearer has nothing to distract his attention from the wonderful mosaic of folk-tunes and the richly humorous dialogue. There are many of us, not fond of opera in a general way, who would welcome a chance of hearing any one of the very few examples in which both music and dialogue are first-rate.

## Occasional Notes

Our thousandth issue has brought us a large number of appreciative letters from all quarters, as well as many generous references in the press. To all the writers we tender our sincere thanks.

Mr. Jack Hylton has recently delivered himself of an article in the *Clarion*, entitled 'Socialism in Modern Music: The Truth about Symphonic Syncopation,' and another in the *Radio Times*, covering the same ground (often in almost identical terms), headed 'The Triumph of Syncopation.' After the usual jibes at those of us whose brows are so high that we prefer Bach to Irving Berlin, and the Queen's Hall and London Symphony Orchestras to Mr. Hylton's Dance Band, both articles dilate on the fact that 'Much of the popular music of to-day is based upon some of the loveliest themes of the great masters.' But if these classical composers were 'great,' why should we be derided for preferring them to such men as Berlin, Gershwin, and Mr. Hylton himself, who are decidedly of the 'small' breed?

Mr. Hylton's main point is that by distorting themes from the great masters he and his like are increasing the public for classical music. Apparently, all the world and his wife will now become Handelians because, as Mr. Hylton says, 'the famous "Yes, we have no bananas"' is actually made up of a motive taken from the 'Hallelujah Chorus,' eked out with scraps from 'The Bohemian Girl,' 'An Old-fashioned Garden,' and 'My bonny lies over the ocean.' What Mr. Hylton overlooks is the fact that the 'famous' banana absurdity is now so dead that no dance-band dare play it, or comedian sing it, while the 'Hallelujah Chorus' a few weeks ago thrilled an audience of many thousands at the Handel Festival.

Similarly, he tells us that a famous waltz 'hit,' 'The Song of Love,' was obviously inspired by the chief melody in Schubert's 'Unfinished' Symphony, and 'I'm always chasing rainbows' is almost a literal transcription of Chopin's 'Fantaisie-Impromptu.' But both 'hits' are already dead or dying, whereas the works from which their main themes were stolen by unprincipled 'composers' who were unable to invent tunes for themselves will be played and enjoyed by millions long after the present generation of syncopaters have emitted their last saxophone wail, trombone glissando, and rhythmic hiccup. Yet Mr. Hylton contends that, by stealing a tune from a classic, and then debasing it by association with feeble or ridiculous words, the jazz-mongers are doing something for the musical good of the community:

There is hardly a page of modern music [a calm appropriation this, of the word 'modern'!] which cannot be shown to be some of the so-called classical music dressed up in a form suitable for our modern appreciation. As I write, the principal comedy 'hit' in London is obviously based on the 'Siegfried Idyll.' What is 'Crooning' but a variation of Liszt's 'Liebestraume'? 'My baby's arms' follows the 'Cavatina' of Raff very closely, whilst 'Sweetheart' calls upon Wagner's 'Evening Star' for its inspiration. [Inspiration!]

As a result of this, Mr. Hylton contends, 'the great majority of the public is getting good music—sugar-coated, if you like. And so modern symphonic syncopation is not half so bad as it seemed.' It strikes us as being very much worse. There is a good deal to be said in favour of an attempt to exploit and develop the possibilities of modern dance rhythms as Gershwin has done in his 'Rhapsody in

Blue.' But even the plea of 'Socialism' cannot justify the theft and alteration for the worse of other men's inventions.

Of all the queer arguments in support of this dishonest procedure the queerest is that brought forward by Mr. Hylton in the following passage from the *Clarion* article:

Because Shakespeare lived several hundred years ago, is there any sound reason why we should not present his wonderful works in our modern language, which we all understand, instead of reserving the pleasure of reading his immortal lines to the few scholars who can interpret the archaic language in which they were written?

A more disastrous and fantastic plea could not be imagined. We cannot but wonder whether Mr. Hylton has either read those 'wonderful works,' or seen them acted. If he can tell us of any Shakespearean performance in which the poet's 'archaic language' has been modernised, we shall be interested to hear of it. True, there have lately been performances in modern costume, but the object (and effect) was merely to enable the 'immortal lines' to make an even deeper impression than is possible when the audience's attention is largely distracted by over-realistic production. The quotation throws a vivid light on the mentality of that artistic underworld in which the dance-band supplies both titillatant and dope. We hasten to take up Mr. Hylton's 'analogy': Mr. Hylton and his colleagues are doing to Handel, Chopin, Liszt, &c., pretty much what would be done to Shakespeare by a producer who translated the poet's English into the argot of the Bowery. And if the producer defended his action by saying that he was making fine poetry accessible to the masses, he would merely be adding the sheerest humbug to his crime. As we said recently, in discussing this matter, the business of a dance composer is to compose dance music. If his inventive powers are unequal to the strain of providing suitable themes, he should give up the job, instead of stealing the fruit of other men's brains, and vulgarising themes which, in their original form, have become endeared to millions.

We have not space to expose the other fallacies with which Mr. Hylton's articles bristle. Perhaps on a future occasion we may discuss his astonishing final paragraphs in the *Radio Times*:

Everywhere a strong sense of what is true in music is springing up. People are less and less patient with cant. Before the coming of radio, the whole of Great Britain was music-starved. Only in the large towns could our people hear any kind of music, and then it was seldom of the cheerful, simple, strong, rhythmical kind that people want.

Radio is doing more than is generally realised to defeat the highbrow critics. In three short years of broadcasting, the musical taste of our country has been developed more than it could have been in half a century without radio. Three years from now—what further advance shall we see?

Perhaps the best and briefest reply to this is to be found in some statistics supplied by the B.B.C. in an *Observer* interview of December 13 last, and quoted in the 'Wireless Notes' in the *Musical Times* of January. We quote only one extract: After discussing the eight thousand letters received weekly, and giving particulars of complaints, the B.B.C. adds:

Eighteen months ago classical music was definitely unpopular. To-day there are more enemies of dance music in our correspondence than of classical.

A copy of that issue, as well as of the present number, will be sent to Mr. Hylton in order to show him that 'Radio is doing more than is generally realised to defeat' not the highbrows, but those who glory in the simian type of forehead.

Perhaps the hardest things lately said about opera are in a *Saturday Review* article headed 'On over-looking Covent Garden,' by Mr. J. B. Priestley. Opera, he tells us, was once almost the chief of his delights. He goes on:

There are people, here and there, who retain a taste for this form of entertainment all their lives; others again, who have always been and always will be indifferent to it; but there is a third class of persons who once had a passion for it, as they had, perhaps, for Whitman or walking tours or chess or Swinburne, and have now lost all interest in the mongrel art. To this class I most certainly belong.

Opera, he adds, was 'one of the grand passionate affairs' of his nonage. Hours in a rained-on queue were not too great a price to pay for 'a glimpse of "Tannhäuser" or "Lohengrin."' If there were an opera within miles, the youthful Priestley had to go to it, 'or the evening was in ruins.' He once heard eleven operas in a fortnight, a debauch which left him 'bankrupt and half idiotic for a month.'

And now, what a change! Last night, I believe, Tristan and Isolde were once more quaffing their philtre in this city, to the accompaniment of soulful blasts on the Teutonic trombone, but I did not give a fig for them and their nonsense. Not only was I not sorry that I was absent, I was quite glad. I never want to set eyes on the fat pawing pair again.

'Fat pawing pair' is good!

So complete a renegade is the mature Priestley, that 'even for glorious "Figaro"' he will not put himself to any great inconvenience. And he sums up the question with a description of opera that is surely not unreasonably severe:

In theory, opera combines in itself some half-dozen arts, but in actual practice it merely loses touch with all that is fine and moving in these arts, and contrives to assemble all the cheapest tricks. Even where it is not cheap—and Wagner is hardly that—it remains crushingly, colossally boring.

Operatic enthusiasts who point in reply to the crowded attendances at the recent Covent Garden season should also answer frankly the question as to how much of the box-office success was due to the artistic value of the works performed, and how much to the combined factors of social display and the attraction of such 'stars' as Chaliapin and Jeritza. Everybody knew, for example, that certain operas were produced, not on their merits, but merely as a setting for one or other of the 'stars.' In no form of art is this principle carried to such extremes as in opera, and that fact alone is sufficient reason for placing it in a lowly position compared with music and the drama proper.

We hear sometimes of American cities holding a 'Music Week.' Johannesburg has recently gone one better with a 'Music Fortnight,' in which were given orchestral concerts, daily organ recitals, military band performances, community 'sing-songs,' musical demonstrations, and performances galore of other kinds. The support accorded to this feverish bout was wonderful. The Town Hall was packed for the orchestral concerts; the children's concerts had an

average audience of three thousand; and for the military band and community music in the Zoological Gardens, the attendances ranged between twelve thousand and fifteen thousand. One of the big stores organized a choir for the occasion, and at this and other large business establishments, performances of various types were on tap during the two weeks. The press rose to the occasion, and there were window displays in connection with the historical and other sides of music in all the chief streets. Among the works given at the Town Hall concerts were the ninth Symphony, and Brahms's 'Requiem.'

The programmes of the Young People's Concerts were well chosen, and the bill of fare (which was also the admission ticket) contained notes on the composer, particulars as to gramophone records and player-piano rolls of the works performed, and illustrations of the instruments of the orchestra, with brief descriptions; also a picture of a full orchestra *in situ*, the various departments being numbered for reference in connection with pictures of individual instruments. (For this valuable feature the promoters thanked Messrs. Rushworth & Dreaper, of Liverpool.) On the whole, we have seen nothing better in the way of children's programmes than this well-planned single sheet.

The prime mover was Mr. John Connell, the Town Organist, who conducted the orchestral concerts, and gave the daily organ recital. Our informant tells us that 'for a fortnight a period of intense musical intoxication was observed in our city life.' Excellent! We hope the city will not relapse into sobriety. Apparently there is little fear of this, for we hear that the Johannesburgers 'are moving now to secure an even more exciting time next year with a Beethoven Festival.' Here is an example of organized energy that many a city at home might copy.

Readers who are interested in the articles on 'Music in Tolstoy's Life' will probably be glad to know of the projected celebration of Tolstoy's centenary, in 1928, by the Tolstoy Society. The Society is formed with the object of carrying out the centenary celebration, and will probably exist for that year only. It will arrange lectures, play-performances, and meetings, and will aim at furthering the publication of a Centenary Edition of Tolstoy's works. Some volumes are already available in the World's Classics, issued by the Oxford University Press, and others are nearly ready for publication. The scheme has the support of a large and powerful body of English authors and artists. Musicians should be interested, if only because of Tolstoy's pronouncements on Art in general. (Of his 'What is Art?' Mr. Bernard Shaw says: 'Whoever is really conversant with art, recognises in it the voice of the master.') Membership of the Society costs a guinea, and pledges the subscriber to nothing further. The hon. secretary, Mr. Aylmer Maude, Great Baddow, Chelmsford, will gladly furnish full information.

Some inquiries have reached us as to a couple of cryptic expressions in recent issues of this journal. Last month, on page 537, appeared a reference to 'one per cent. of the jazz and song hits putting a fortune in the pockets of thin composers.' For 'thin,' read 'their,' an eleventh hour alteration on the proof. And on page 425 of the May issue a review article of Medtner's Sonata-Vocalese was headed 'Part of a Sonata for Voice and Pianoforte.' Why 'part of?' asks a reader. The explanation is a last-



moment and illegible direction to 'push up' the paragraph. Such slips are humiliating reminders that, as even a leisurely-issued book needs to go into several editions in order to be free from error, a journal can only feebly struggle towards that end, and ask for readers' indulgence as rarely as possible.

Americans seem interesting in *The for Itself*; here, with the re-arrangements consequent upon sheerly commercial policies and business routines, almost everyone with anything individual to say struggles through a mass of obstruction, and very generally a conspiracy of silence which causes his or her every utterance of moment to be carefully shovelled out of sight the moment it appears in print, while the vapid platitudes of this or that commercialist pushed into musical journalism through interior policies extraneous to music proper is boomed and given columns for pompously self-conscious attempts to establish his or her 'critical' prestige by the time-worn 'gag' of bewailing that 'things are not what they were'—oblivious of the delightful supplementary remark once made thereto, 'They never were,' or else by that insidious method excellently characterised by George Samson in a letter to a contemporary recently—of 'flattering the public by approving its stupidity as honesty.'

In the main we heartily agree with the above epigram, from a recent article by Mr. Leigh Henry in the *Musical Standard*, though we feel that it is easy to overrate the importance of interesting in *The for Itself*.

We have been favoured with a verbatim report of Sir Hamilton Harty's speech at the annual meeting of the Hallé Society on June 22—too late for quotation or discussion in the present number. In view of its importance and general interest, we propose to print as much of it as possible, with comment, in our next issue.

Alliteration's artful aid has probably never been worse employed than as a title to a recent article on Thomas Britten, the musical small-coal man: 'An Anthracite Æsthetic.'

## THE HANDEL FESTIVAL

Preparations involving many thousands of pounds' expenditure (increasing sums nowadays) are so risky, that the post-war Handel-Festivals have been entered upon doubtfully. The performances justify the decision of the Crystal Palace Festivals to continue them. Never was this so clearly the case as last month. As one who has attended them for about forty years, the writer came away feeling that 1926 is not likely to be the last triennial. Such a fine balance of choral forces inspired hope that the customary male neglect of mixed choirs is passing away. The singers, however, were too much of a background to the widely spread and deep array of the orchestra, through which their tone had to pierce. Consequently the choir seemed to be deficient in tonal quality for its size, and was at a disadvantage in following the distant conductor. His plea, at the general rehearsal, for more rhythm, accent, clearness of words, and absence of dragging was addressed to the singers; but, as the later performances proved, the huge orchestra, largely amateur, did not show up so well as the choir. It was noticed that the 'solo band' had the best work to do. The London Symphony Orchestra

was a model by which the amateurs could gauge how far instrumental performance has proceeded, even in three years.

Times have changed since Charles Lyall's cartoon appeared, showing Joseph Bennett white-washing the Handel 'monuments' and Ebenezer Prout, the policeman, ordering him off. The Prout and Bridge spirit has been responsible for many a dull and insipid performance. Was Handel himself so scrupulous? Folk-songs, which never had an accompaniment, had been scored, incorporated, 'borrowed,' and harried almost out of recognition. Why should the old 'robber' be piously followed? Mozart's, Franz's, and other additional accompaniments may have served their day, but Handel deserves a better fate than to restrict thousands of performers to the small scale for which he wrote. Sir Henry Wood has set the pace, and put Handel on a higher 'monument.' This triennial will be known as the Henry Wood year, or, better, as his first year. He has touched up instrumentation and interpretation with freshness at every point. What days and midnight lamps he must have spent!

The general rehearsal, lasting four hours—excluding an hour's interval—gave a small audience an idea of the works to be heard on Tuesday, Thursday, and Saturday of the following week. A real rehearsal is not the press day it once was. No pressman would venture to state the naked truth at a performance as Sir Henry Wood does at a rehearsal. Thus are singers stung to action and towards perfection. One chorus was taken four times. Many of the remarks were of permanent value. Relief was afforded by recits, and arias which were not heard again at subsequent performances, and Mesdames Florence Austral and Edith Furnedged, Messrs. Ben Davies and Norman Allin, did nothing better later on.

Most conveniently for business people, singers and audience alike, the week-day performances took place after business hours. First place was given to selections from eleven operas, the choral numbers newly and richly re-scored by Sir Henry Wood. Bright, easy, and charming they were, but only two gave promise of further popularity—the chorus, 'Now cometh May' ('Rinaldo'), and the jolly 'The foolish lover' ('Deidamia'), greatly enhanced by the new scoring. Mesdames Margaret Balfour and Carrie Tubb, Messrs. Walter Widdop and Robert Radford, were the principals. Quite a fuss was made of M. Marcel Dupré, who redeemed the rather tame Concerto No. 10 for organ and orchestra (No. 4 of Set 2) from somnolence by a wonderful and arresting cadenza. This concert concluded with 'Zadok the Priest.'

Regularly and inevitably 'Israel in Egypt' is one of the triennial feasts. Nowhere else has this work a chance of grand display and proper balance of choir and orchestra. The programme let us into the secret of the second-hand use of materials of Handel, A. Stradella, and J. C. Kerl, but, as the book says, it is a 'gigantic conception,' and one which even some musical people admit they have not heard, through lack of large double-choruses in their neighbourhoods. The soloists have little to do, but Dr. Ben Davies, on whom time graciously smiles, had a great reception after 'The enemy said.' Not a quibble is heard now when all the basses sing 'The Lord is a Man of War.' Such antiphonal music, sung by soloists, always made for undesirable comparisons between artists. Profoundly impressive was the choral-singing, and many

new points of reading were noticeable. Much pains had been taken with the 'Hailstone Chorus,' but the immediate *attacca* stopped the gathering demonstration of the audience, which was larger than on previous days. The orchestra had tit-bits in the second part: the Concerto Grosso No. 12, in B minor, and 'The Water Music' Suite.

'The Messiah' performance I did not attend. I understand there was an immense audience. Nobody needs a report on 'Messiah' concerts. J. G.

## PLAYFORD: SOME HITHERTO UNNOTICED CATALOGUES OF EARLY MUSIC

BY WILLIAM C. SMITH

(Of the British Museum)

The main features of the work of John Playford, the 17th-century music publisher, are well known to musical antiquaries, and it is not intended to review them in detail here. Admirable articles exist by Mr. Frank Kidson, Miss Middleton, and others, dealing with the life and publications of the enterprising parish clerk who gave a new impetus to English music from about 1650.

It was Playford's custom regularly to advertise his publications on successive works, and the particulars for a fairly complete bibliography are therefore available. Investigators, however, do not appear to have been familiar with the unique series of publishers' and auction sale catalogues, issued by John and Henry Playford, which are to be described here. They exist in the Bagford Collection of title-pages, &c., in the British Museum (Harl. 5936, Nos. 421; 419, 420; 147; 422-428), and were issued in 1653, 1690, 1691, 1697. Not only as Playford records are they of interest, but also because they include amongst their items many important early English musical works, including a number otherwise unrecorded.

The earliest of the four catalogues (Harl. 5936, No. 421, 1653) is a single sheet folio (see illustration). It was issued when Playford was soundly established as a music seller, and well over his first efforts as a publisher.

It is well known that John Playford was Clerk to the Temple Church from 1653, and that his shop was 'near the Church door,' where, it is assumed, he lived from 1653-59. He is supposed to have married in or before 1653, and from 1665 or earlier he resided at Islington, where his wife kept a boarding-school until her death in 1679. After that his home was in 'Arundel Street, near the Thames side.' It may be as well to contradict the repeatedly made statement that the school was advertised by Playford in the 1659 edition of 'Select Ayres and Dialogues.' There is an advertisement of the kind in the 1679 edition of 'Choice Ayres,' which may have given rise to the mistake. Where the Playfords resided from 1659-65 is not definitely known. From the imprint on the catalogue under review, it is clear that Playford was living in 'Three Leg Alley, Fetter Lane,' in 1653, and a reasonable assumption is that he moved to the Temple either on his marriage or when he received his appointment as Clerk. Three Leg Alley was a turning on the west side of Fetter Lane, about midway between Fleet Street and Holborn.

In the first and longer section of the catalogue, under abbreviated and in some cases strange titles, are listed practically all the works of the famous English composers prior to Playford's time, with the exception of liturgical works and the popular Sternhold

and Hopkins editions of the Psalms. Even in the light of present-day interest in early English music, it would be difficult to find anywhere else a better short catalogue which embraces so much of importance, or gives at a glance so comprehensive a view of the Elizabethan period.

Although this 1653 catalogue is the earliest of the kind available, it was not the first issued. Rimbault ('Bibliotheca Madrigaliana,' p. 14) refers to a catalogue of 'Musick bookes printed in England,' published by Thomas Este, 1609, and afterwards included with additions in Robert Clavell's 'General Catalogue of Books printed in England,' 1675. Subsequent editions of the Clavell catalogue were issued in 1680 and 1696, and copies of the three editions exist in the British Museum. An examination of these three catalogues clearly indicates that the music sections of them were all based on the Playford catalogue of 1653. Exactly the same heading and contents of the first part of the Playford catalogue are repeated in the Clavell catalogue, 1675, but with a different list of works in the second part under the heading 'Musick Books lately Printed,' from that in Playford.

The majority of the items in the first section of the 1653 catalogue fall between 1575 and 1620, and the works in the second section date from 1638 to 1653, thus illustrating the fact that after the Elizabethan period music publishing suffered an eclipse of some twenty years. It is a curious speculation as to why Playford divided the catalogue as he did. Was it because he considered that the items in the first section were already out of date, and therefore comparatively of little interest artistically and financially, and that the works in the second section were particularly attractive as the 'new music' of the day? Most likely he drew the line between those works in which he had only a bookseller's interest and those in which he was personally concerned as publisher or agent, as it seems clear that he did not actually publish before 1650. He may have copied the form of arrangement adopted by Este in 1609.

Some of the items in the first section, not easily recognised under their abbreviated titles, and others referring to works extremely rare to-day, will be briefly noted, and the whereabouts of some existing unique copies indicated.

'Dowlands Introduction' evidently refers to 'Andreas Ornithoparcus his Micrologus, or Introduction: Containing the Art of Singing . . . Digested into Foure Bookes . . . By John Douland,' 1609. 'Dowlands fourth Booke' is the famous 'Lachrimæ' [1604] (B.M. K. 2. i. 16).<sup>\*</sup> 'Dowlands fift Booke' is 'A Pilgrimes Solace,' 1612 (B.M. K. 2. i. 10).

Only one copy of each of the following works is known: 'Cavendish his Ayres,' 1598 (B.M. K. 2. i. 20); 'Jones ultimum vale,' 1608 (R.C.M.)<sup>\*</sup>; 'Jones, Muses Garden,' 1610 (New York); 'Rosseters Consort' ('Lessons for Consort'), 1609 (Cittern part, R.C.M.).

The list of Byrd's works as given is particularly interesting. 'Birds Kirries' are of course the Masses for three, four, and five voices. It will be noticed that certain items by Byrd are additionally indicated by reference to a particular number out of the work in question: 'Birds 5 parts wherein is Lullaby' (Psalms, Sonets & Songs, 1588); 'Birds 5 parts Latine, Ne Irascaris. 1. set' (Liber primus

<sup>\*</sup> B.M. = British Museum; R.C.M. = Royal College of Music.

he  
, it  
ort  
or  
the

the  
ult  
a  
nd'  
rds  
eral  
75-  
ere  
ree  
ma-  
hat  
the  
me  
ord  
'75-  
art  
ed,'

the  
the  
'53;  
han  
ome  
why  
s it  
first  
fore  
and  
ond  
new  
line  
r a  
was  
s it  
fore  
nent

sily  
ners  
be  
ting

to  
or

nd,  
ous  
nds  
3.M.

orks  
3.M.  
,)\*;  
eters  
tern

arly  
the  
I be  
nally  
out  
n is  
birds  
mus

ic.





# A CATALOGUE OF ALL THE MUSICK BOOKES

That have been Printed in *England*, either for *Voyce* or *Instruments*.

<i>Musick Bookes in folio.</i>	<i>Musick Bookes in quarto.</i>	<i>Musick Bookes in quarto.</i>
<p><b>A</b>lfonso his Ayres. Alphonso his Lyra Lessons. Allifons Psalms, of 4 parts, according to the Church Tunes. Bartlets Ayres. Coperario's first Booke. Coperano's second Booke. Corkins Ayres, first Booke. Corkins Ayres second Booke. Cavendish his Ayres. Campions first and second Booke. Campions third and fourth Booke. Dowlands Introduction. Dowlands first Booke. Dowlands second Booke. Dowlands third Booke. Dowlands fourth Booke. Dowlands fifth Booke. R. Dowlands Lute Lessons. R. Dowlands Ayres. Daniels Ayres. Fords Ayres. Fimers Ayres. Greaves Ayres. Humes first Booke. Humes second Booke. Jones first Booke. Jones second Booke. Jones ultimum vale. Jones Musickall Dreame. Jones Musick Garden. Leightons select Songs of 4 and 5 parts. Morley's Introduction. Morley's Ayres. Morley's Consort. Maynards Ayres. Malons Ayres. Pilkingtons Ayres. Roffeters Ayres. Roffeters Consort. Robinsons Schoole of Musick. Book of Virginal Lessons by Mr. Bird. Dr. Bull, and Orlando Gibbons.</p>	<p><b>A</b>llifons 5 parts. Adfons Courts Masking Ayres. 5 and 6 parts. Annens set to 3, 4, 5, 6 parts. Barthes Introduction. Butlers principles of Musick. Birds Kirries 3 parts. Birds Kirries 4 parts. Birds kirries 5 parts. Birds 5. parts wherein is Lullaby. Birds 3, 4, 5, 6 parts, English. Birds 5 parts Latine, <i>Ne trahere vir.</i> 1. set. Birds 5, 6 parts Latine, <i>In folio ego.</i> 2. set. Birds 1. set of Gradualia. 5, 4, 3 parts. Birds 2. set of Gradualia. 4, 5, 6 parts. Birds 1. set English. Batefons 3, 4, 5, 6 parts, 1. set. Batefons 3, 4, 5, 6 parts, 2. set. Bennets Madrigals, 4 parts. Bevens Canons upon divers plain songs. Colins Psalms, 5, 6 parts. Carltons 5 parts. Croces 6 parts. D. Campions Book of Counter point. Damons Psalms 4 parts 1. set. Damons Psalms 4 parts, 2. set. Easts first set, 3, 4, 5 parts. Easts second set, 3, 4, 5 parts. Easts third set, 5 parts. Easts fourth set, 4, 5, 6 parts. Easts fifth set, 4, 5, and 6 parts. Easts sixth set, 5 and 6 parts. Easts 7. set of fantallies, 2, 3, &amp; 4 parts. Easts three parts. Farmers two parts in one. Farmers Madrigals 4 parts. Gibbons Madrigals, 5 parts. Gibbons 3 part fantallies, graven upon Copper. Holbornes Cittern Booke. Holbornes Pavin, 5 parts. Hiltons 3 parts Fa la's. Jones 3, 4, 5, 6, 7, 8 parts.</p>	<p>Kirbies 3, 4, 5, 6 parts. Lichfields 3, 4, 5 parts. Lessons for the Lute, Orph. &amp; Bando. Morley's 2 parts English. Morley's 2 parts Italian. Morley's Canonets, 3 parts. Morley's Madrigals 4 parts. Morley's 4 parts selected. Morley's 5 parts selected. Morley's fa la's English, 5 parts. Morley's fa la's Italian, 5 parts. Morley's Ayres 5 parts. Mundays 3, 4, 5 parts. Orlando's d' Lallo's 2 parts, Latine. Orlana's 5 and 6 parts. Pilkingtons 3, 4, 5 parts. Path-way to Musick. Persons 5 and 6 parts. Persons Ayres and Dialogues, 4 and 5 parts. Robinsons Citharen Booke. Ravenscroft's Book of Catches. Ravenscroft's Psalms of 4 parts. Tallis and Birds Latine, 5 and 6 parts. Taylors Psalms of five parts. Vauers set of 5 and 6 parts. Vauers with lutes, 5, 6 parts. Wilbies second set 3, 4, 5, 6 parts. Warfons 4, 5, 6 parts, collected. Withornes two parts. Withornes 4, 5 parts. Wilkes 3, 4, 5, 6 parts. Wilkes fa la's, 5, 6 parts. Wilkes third set, 5, 6 parts. Wilkes Fantasticks, 3 parts. Wards set to 3, 4, 5, 6 parts. Yongs first set, 4, 5, 6 parts. Yongs second set, 5, 6 parts. Yonges Canonets, 3 parts. Pamelia, a Book of Catches of 3, 4, 5, 6, 7, 8, &amp; 10 parts. Dextranella Book of Catches and Frenchmans songs of 3 and 3 parts.</p>

## *Musick Bookes lately Printed.*

- M**r. *Powers* set of Ayres for 2, 3, 4, and 5 Voyces, with a through Bass after the Italian way.  
**M**r. *Henry* and *Mr. William Lawes* set of Psalms, to *Mr. Sands* Translation, for 3 Voyces, with a through Bass.  
**M**r. *Henry Lawes* Musick for 2 Voyces to *Mr. Sands* Translation of the Psalms, fol. and ed.  
**M**r. *William Childs* set of Psalms for 3 Voyces, after the Italian way, with a through Bass, cut in Copper.  
**A** Booke of select Ayres and Dialogues for 1, 2, and 3 Voyces to sing to the *Theorie*, or *Basse Violl*, composed by *Dr. Wilson*, *Dr. Colman*, *Mr. Henry*, and *Mr. William Lawes*, and other excellent Masters in Musick.  
**A** Book of Ayres and Dialogues for 1, 2, and 3 Voyces, by *Mr. Henry Lawes*.  
**A** Book of *Catches*, *Rounds*, and *Canons*, collected and published by *John Hilton*.  
**M**usicks Recreation, or choice Lessons for the Lyra Violl to severall new tunings, composed by severall Excellent Masters.  
**A** New Booke of Lessons and Instructions for the *Cithara*, and *Gittern*.  
**A** New Book, Entitled, the *Dancing Master*, or plain and easie Rules for the Dancing of Countrey Dances, with the Tunes to each Dance, to be played on the *Trotte Violin*.  
**Renatus Des Cartes** his Compendium of Musick in English.

LONDON, Printed, and are to be sold by *John Playford*, at his shop in the Inner Temple neare the Church doore, or at his house in three *Lag Alley*, in *Fetter lane*, next doore to the red Lyon.

Sacrarum Cantionum, 1589); 'Birds 5, 6 parts Latine, Infœlix ego, 2. set' (Liber secundus Sacrarum Cantionum, 1591). These specially mentioned numbers must have been popular in Playford's time. The Lullaby has been frequently reprinted.

'Easts fifth set, 4, 5, and 6 parts' and 'Easts three parts' require explanation. A set is known of which the title-page reads, 'The Fift Set of Bookes, wherein are Songs full of Spirit and delight, So composed in 3. Parts, that they are as apt for Vyols as Voyces. Newly published by Michael East, 1618. The only two copies available consist of Cantus, Bassus, and Quintus parts. Dr. Fellowes points out that

... it is difficult to conjecture how this fifth book was intended to be used for singers, because it is one of those Sets in which no more than the opening words are given in any of the part-books, and the lyrics have completely perished with the exception of these few which were used elsewhere by East or other madrigalists.

It will be noted that Playford lists the 'Fift Set' as of '4, 5 and 6 parts,' and that after the seven known sets occurs 'Easts three parts.' These details are also repeated in each of the Clavell catalogues. No set of 'three parts' is known other than the Cantus, Bassus, and Quintus parts belonging to the two copies of the 'Fift Set' already mentioned, and the title-pages of these parts do not agree with Playford's title, 'Easts fifth set, 4, 5 and 6 parts.' Is a possible explanation of the apparent confusion to be found in the suggestion that an extract of three parts for instrumental use was made from the 'Fifth Set' which was for four, five, and six parts, of which no complete copy has come down to us?

'Farmers two parts in one' refers to the very rare work by John Farmer, 'Divers and sundry waies of two parts in one, to the number of fortie upon one playn Song,' 1591. Only one copy is known (Bodleian).

'Holbornes Cittern Booke' is Antony Holborne's 'The Ciththarn Schoole,' 1597 (R.C.M., unique copy).

'Kirbies 3, 4, 5, 6 parts' probably refers to George Kirbye's 'The first set of English Madrigalls to 4, 5, & 6 voyces,' 1597 (B.M. K. 1. c. 6). No set for three parts is known, although the Clavell catalogues mention '3, 4, 5, 6 parts.'

'Lichfields 3, 4, 5 parts' most likely refers to Henry Lichfield's 'The First Set of Madrigals of 5. Parts,' 1613 (B.M. K. 8. f. 5). No set for '3, 4, 5 parts' is recorded, although that description appears in the Clavell catalogues.

'Morley's 2 parts Italian.' This work cannot be identified, although it is also listed in the Clavell catalogues. It may refer to the Instrumental 'Fantasies,' with Italian names, which occur in the 'First Booke of Canzonets to Two Voyces.'

'Warson's 4, 5, 6 parts, collected' refers to Thomas Watson's 'The first sett of Italian Madrigalls Englisht,' 1590. The name is given correctly in the Clavell catalogues of 1680 and 1696.

'Ravenscroft's Book of Catches' is doubtless 'Melismata,' 1611, as 'Pammelia' and 'Deuteromelia,' his other two catch books, are listed later on.

The second section of the catalogue, 'Musick Bookes lately Printed,' includes several works not published by Playford, and one or two of which the advertisement refers to editions later than the first. Earlier issues of the catalogue may have been made

by Playford, as he had been in business three years or so when the 1653 one appeared.

'Mr. Porters set of Ayres' raises an old query. The work is presumed to be that advertised on 'Select Ayres and Dialogues,' 1659, and elsewhere, as 'Mr. Walter Porter's first set of Ayres and Madrigals for 2, 3, 4 and 5 Voyces, with a Through Bass; for the Organ or Theorbo Lute, the Italian way: Printed 1639.' No copy is available, and some authorities have assumed that it was a second edition of 'Madrigales and Ayres. Of two three foure and five Voyces, with the continued Base, with Toccatos, Sinfonias and Rittornellos to them. After the manner of Consort Musique,' 1632 (B.M. K. 8. f. 20; unique). In support of this theory, it will be noticed that only one work of Porter's appears in the Playford catalogue.

'Mr. William Childs set of Psalms for 3 Voyces.' A very rare edition of this work was issued in 1639, 'The First Set of Psalmes of III. Voyces' (Glasgow; B.M. K. 2. a. 11, two pages only of a single part). Eitner, Kidson, Chappell, mention an edition of 1650, stated by Davey ('History of English Music') to have been reprinted by Playford, who used the original title and plates. This may have been the issue advertised in the 1653 catalogue.

'A Book of Catches, Rounds, and Canons.' This is the well-known work of John Hilton, 'Catch that Catch can,' dated 1652, but assigned to 1651 by Playford in 'Select Ayres,' 1659. A smaller edition of this work was one of the four sections forming the 'Musical Banquet,' 1651 (Bodleian; unique). In the preface to 'Court Ayres,' 1655 (B.M. K. 4. a. 4), the publisher gives the following account of the origin and subsequent subdivision of the 'Musical Banquet':

About three years since I published a Booke called the Musical Banquet, there being in it a small taste of Musick in four severall Tracts. The first was some *Rules for Song and Violl*. The second had in it about 30 Lessons for *Lyra Violl*. The Third contained about 27 Lessons of *Two Parts, Basse and Treble*. And the fourth consisted of about 20 *Rounds and Catches*.

That little Booke finding such acceptance among all Lovers and Practitioners in Musick (and the Impression now totally sold off) I resolved to enlarge each of these Tracts, and to Print them in severall Bookes, which I have now (through Gods permission) accomplish'd. The first Booke I call, *A brief Introduction to the skill of Song and Violl*. The second, *Musicks Recreation*, wherein is 117 Lessons for the *Lyra Violl*. The third is intituled *Court-Ayres of two parts Treble and Basse*, containing 246 Lessons. The fourth is called *Catch that Catch can, or Catches, Rounds and Cannons*, for 3 or foure Voyces, containing at least 150. Whereby you have a much larger Banquet than you had before.

The first separate issues of the four works forming the 'Musical Banquet' were published in 1654, 1652, 1655, and 1652 respectively, and they each went through a number of editions, 'Court Ayres' becoming 'Courtly Masquing Ayres' (1662), and 'Catch that Catch can' changing to 'The Musical Companion,' and subsequently 'The Pleasant Musical Companion.'

'A New Booke of Lessons and Instructions, for the Cithren and Gittern.' According to Frank Kidson, a unique copy of this work, issued in 1652, is at Glasgow. Another edition was advertised by Playford in 1659. 'Musick's Delight on the Cithren,' 1666 (B.M. K. 1. a. 3), and 'Musick's Solace on the Cithren and Gittern,' advertised 1664, &c. (no copy available), probably refer to other editions of the same work. Each form of the title is used in the advertisements

from  
case  
the sa  
'Al  
hardl  
secon  
dra  
dated  
publi  
Maste  
[?] Re  
in En  
'Ren  
Read  
Decem  
C  
pool  
alter  
mak  
and  
The  
420) v  
four c  
items,  
A  
and  
and  
For  
Aue  
Tha  
rem  
Coll  
dow  
coul  
sold  
of A  
may  
Gaz  
of th  
the  
desig  
may  
New  
the  
Inst  
Chu  
Roy  
shop  
Boo  
The  
music  
serie  
title-p  
420) i  
persua  
A n  
transc  
fifty o  
glance  
may n  
collect  
collect  
Seven  
Mr.  
Mr.  
Mr.  
25.  
Parth  
En  
The  
pri  
Mr. I  
Ma

from 1653 onwards, but up to the present, the only case traced in which two forms are used together in the same list is in the 1696 Clavell catalogue.

'A New Book entitled the Dancing Master.' It is hardly necessary to mention that this refers to the second edition, 1652, of the famous series so widely drawn upon by modern editors. The first edition, dated 1651, entered at Stationers' Hall, 1650, was published under the title 'The English Dancing Master' (B.M. K. 1. a. 8\* (7)).

'Renatus Des Cartes his Compendium of Musick in English.' This is the English edition, 1653, of 'Renati Des-Cartes Musicae Compendium,' 1650. Readers of Pepys will recall the entry of the diarist, December, 1668-69:

Christmas Day. To dinner alone with my wife, who, poor wretch! sat undressed all day till ten at night altering and lacing of a noble petticoat; while I by her making the boy read to me the Life of Julius Caesar, and Des Cartes book of Musick.

The Second Catalogue of the series (Harl. 5936/419, 420) was issued apparently in 1690. It consists of four quarto pages, containing a hundred and thirty items, and the title-page reads as follows:

A Curious Collection of Musick-Books, Both Vocal and Instrumental, (and several Rare Copies in Three and Four Parts, Fairly Prick'd) by the Best Masters. Formerly designed to have been sold by way of Auction: But the Reason of its being put off, was, That several Gentlemen, Lovers of Musick, living remote from London, having a Desire for some of this Collection, and could not be there, they are here set down in Order, with the Rates, being lower than could be afforded otherwise. The Collection is to be sold by Henry Playford at his House at the Lower End of Arundel-Street, in the Strand; where the Collection may be viewed four Days after the Publication in the Gazette. All Gentlemen and Ladies that Desire any of these Collections, sending in time the Number and the Price, may have them delivered, they being designed to be sold off in a Fortnight. Catalogues may be had Gratis, of Mr. Knight Bookseller in the New Exchange in the Strand; Mr. Carr at his shop at the Middle Temple-Gate in Fleetstreet; Mr. Salter Instrument-Seller on the North-side of St. Paul's Church; Mr. Hindmarsh Bookseller against the Royal Exchange in Cornhill; at Mr. Henry Playford's shop near the Temple-Church; and of Mr. Dolliff Bookbinder in Oxford.

The earliest known catalogue of an auction sale of music and music books appears to be the third of the series under review (Harl. 5936/147). From the title-page of the Second catalogue (Harl. 5936/419, 420) it seems as if Playford had some difficulty in persuading the public into the auction room.

A number of selected items showing the prices are transcribed here, including some lots of ten, twenty, fifty or a hundred copies of works at special rates. To glance down the list, with present-day prices in mind, may not be a pleasant experience for the modern collector. Apparently, little interest was taken in collecting music during the 17th and 18th centuries:

Several Lessons for 2 Lyra Viols by Mr. Jenkins, Mr. Lawes and others, Fol. 5s. 6d.  
Mr. Gamble's Aires and Dialogues in 2 Books, in Folio Quires, 4s. 6d.  
Mr. Douland's Introduction for singing, in Folio, 2s. 6d.  
Parthenia Lessons for the Virginals or Harpsichord, Engraven in Folio, 2s. 6d.  
The first Book of Aires by Thomas Campion, in Folio printed, 2s. 6d.  
Mr. Purcell's Sonata's in 4 parts, Engraven in quarto, Marble Pap. Gilt leaves, 10s. 6d.

Mr. Lock's Opera, and Dr. Wilson's Songs, prick'd in Folio, 5s. 6d.  
Three old Catch-Books Palmelia, 2s. 6d.  
Holbourn's Citharen Book, 1s. 6d.  
A Ruled Book, 6 Lines, 8 Staves in Folio, 1s. 6d.  
Another large Ruled Book of the largest and best Demy Paper, neatly bound in Calves Leather, Gilt, 5 Lines, 12 Staves, Folio, 8s. 6d.

Musick-Books in Quires at half the price as formerly sold.  
Ten of the 4 and 5 Books of choice Aires, the 4 at 2s. the 5 at 1s. apiece, both 3s.  
Twenty of each of the Banquets of Musick, 1 and 2 Books, both 2s.  
Fifty of Mr. Farmers first Consort of Musick in 4 parts, at 2s. a set.  
One hundred, 50 of a sort of the two sets of Mr. Deerings, at 4s. both sets.

Some selected items from this catalogue require special mention. 'Songs for 3 voices by Thomas Pierce, fairly prick'd in quarto.' No copy of this work is available, and the composer cannot be definitely identified. Thomas Pierce contributed to Hilton's 'Catch that Catch can.' Eitner refers to various forms of the name under Pearce, and Lafontaine in 'The King's Musick' gives references to Pee, Peers, Peirce junior, Peirce senior, from 1603 to 1663, any one of which may refer to the composer of the work in question.

'Mr. Lawes Songs, and Mr. Jacksons Hymns on K. Charles I. in 4 parts, prick'd.' This work, or it may be two works, bound together, cannot be identified. There was a John Jackson, 'Instructor in Musick' at Ely Cathedral, 1669, and organist of Wells in 1674, and compositions under the same name occur in Playford's 'Theater of Music,' Fourth Book, 1687, and elsewhere. William Jackson was Gentleman of the Chapel Royal, 1663 (Lafontaine), but there appears to be no evidence to connect the work under review with one or other of the composers mentioned.

'Tunes of several Psalms set to the Organ by Dr. Gibbons, fairly prick'd.' Not identified.

'A Book of Lessons for the Virginal and Organ, fairly prick'd in folio.' 'The Second Part of the Virginal Book' is advertised at the end of the catalogue amongst 'Books lately printed.' No copies have been traced under these titles. They probably refer to Playford's 'Musicks Hand-maide . . . Lessons for the Virginals or Harpsycon,' of which there were various editions of the first part from 1663 onwards, and of the second part from 1689. Playford advertised on 'Select Ayres and Dialogues,' 1659:

Musick Books shortly to come forth . . . A Book for the Virginals containing variety of new and choice Lessons, also Toys and Jigs, Fitted for the practice of young Learners.

Copies of the early editions of either part of 'Musicks Hand-maide' are extremely rare (B.M. K. 1. c. 1; K. 4. b. 10).

(To be continued.)

The 'Elizabeth Sprague Coolidge Prize,' of a thousand dollars, has been awarded to a Sonata for violin and piano-forte, by Albert Huybrechts, of Brussels. A hundred and eight works were submitted for competition. The jury consisted of Olga Samaroff, Albert Spalding, Frank Bridge, Howard Hanson, and Carl Engel.

The Musical Initiative Prize at the Tobias Matthay School for the playing of a Mozart Sonata has been awarded to Anthea Bowring, Denis Van Thal and Marie Milner being commended. Mr. Cuthbert Whitmore adjudicated.

## ORCHESTRAL NOTATION

BY TOM S. WOTTON

There are three ways of noting the separate parts that together make up the orchestral score. They may be written:

1. To oblige the player.
2. To oblige the reader.
3. To oblige both reader and player.

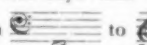

And to these we are tempted to add a fourth, which obliges neither one nor the other, for it is difficult to imagine anybody taking keen enjoyment in the sight of notes for the tuba or double-bassoon crawling about in the 16-ft. octave at absolute pitch.

Wagner's aim seems to have been to carry out as much as possible the second method of notation, and he endeavoured to achieve this, not only by his writing of the separate parts, but by their arrangement in the score. For a random illustration of the latter, turn to 'Siegfried' (p. 86),\* where the first 'cellos with the melody have the top stave, then the divided violas with the fourth horn part beneath them, followed by the voice part, the second 'cellos, and the double-basses. Or notice the varying position of the cor anglais in the Prelude to 'Parsifal.' When it is treated as a fourth oboe it has its normal position immediately below the three oboes; but when it is melodically or harmonically connected with either the clarinets or bassoons, it is placed between them. In the miniature score of 'Tristan' this fluid arrangement of Wagner's is disregarded, and throughout the opera the instruments retain the same relative position, which, by the way, is not the normal one, since the bass clarinet is always placed below the bassoons. There is something to be said in favour of a stereotyped arrangement, for the eye almost unconsciously seeks a particular instrument in a particular place. Nevertheless, anything that throws some light on the mental processes of a composer is worthy of preservation. Whether, for instance, he includes the horns with the wood-wind, or connects them with the trumpets and trombones, is not always a question of convention.

As regards the notation of harmonics for the strings, Wagner consulted only the convenience of the reader, as he merely marked the *real* sounds, leaving the player to produce them as best he could. It is true that the Master's somewhat disdainful contempt for the details of instrumental technique may have had something to do with this scanty notation. But the fact remains—he did only oblige the reader. On the other hand, when Verdi, in the Prelude to 'Un Ballo in Maschera,' wrote for the first fiddles:




he was thinking solely of his performers. Undoubtedly, the best plan is to mark both the effect of the harmonic and the method of producing it.

Harmonics for the harp have been noted in all three ways. But before dealing with them, it will be as well to realise which of the strings are best adapted for their production. Berlioz says that the only suitable ones are those from  to 

\* Here and elsewhere the paging refers to the miniature edition of the full score, except in the case of 'Dinorah' and the Goldmark Overture, when the original folio edition is intended.

(F to  $f^1$ ), the real sounds being an octave above, Gevaert gives the upward limit as a sixth higher (from B flat to  $d^1$ ), and Forsyth has the same. On the other hand, Widor suggests a possible range of three octaves, from G to  $g^1$ , the best notes lying between G and  $g^1$ —practically the compass of Berlioz. In his treatise, Rimsky-Korsakov does not specify how many of the strings are suitable for harmonics, but in a foot-note added by Maximilian Steinberg, his editor and pupil, we are told that they may be taken from the second to the fifth octave of the harp's compass—that is, from tenor C to C in alt. The latter is found in Stravinsky's 'L'Oiseau de Feu' Suite (original orchestration), and both Rimsky-Korsakov ('Le Coq d'Or' Suite) and Ravel ('Valse nobles') mark the B immediately below it.

The lower limit of the harp's harmonics is apparently determined at the point where the plain gut strings commence, and the covered ones end, the latter being (according to Widor) unavailable for their production. But the number of these obviously varies, for while the French writer says that the first eleven strings are covered, Hipkins, in 'Grove's Dictionary' (2nd edition), declares that it is only the first eight. The question is of some importance, for Widor, in giving an arpeggio from Verdi's 'Falstaff' (p. 376), ending on  points out that this

note cannot be employed for an harmonic, because it is on a covered string. If Mr. Hipkins is to be trusted, it is a gut one.\*

Of noting harp harmonics in the third way I know but one example. In the first movement of 'Roma' (1860-61), Bizet marks them thus:



He was precise in his notation, as he was doubtless aware of the ambiguity of his immediate predecessors.

In 'Jaguarita' (1855) Halévy has D in alt as an harmonic. As a *plucked* note it might be just possible, if we take Rimsky-Korsakov as a reliable authority. But it is highly improbable that anyone in the middle of the last century would have ventured to write it as such, when both the standard treatises (of Kastner and Berlioz) limited the upward range of the plucked notes to  $f^1$ , a thirteenth below the D. We may be fairly certain that the composer intended the *real* sounds, the harpist plucking the notes an octave below. On the other hand, in 'Lelio,' published in the same year (1855), Berlioz without much doubt marked the *plucked* notes. The number in which the harmonics occur (No. 4, 'Chant de Bonheur') was composed at Rome, in 1831†, and in the Berlioz Edition we are told that in the autograph the notes were written an octave higher. As, for various reasons, we may

\* On p. 379 of 'Falstaff' the D, B, and  $F^2$  below the E are marked as harmonics! It is curious that Widor, at any rate in the first edition of his treatise, makes no mention of these. Possibly he dismissed them as faults of the engraver. The  $F^2$ , by the way, is used for an harmonic in Puccini's 'Madama Butterfly' (p. 378).

† The theme of the 'Chant' is taken from the cantata, 'La Mort d'Orphée,' one of Berlioz's unsuccessful attempts to secure the Prix de Rome, in 1827. The score of the work was lost for many years, but M. Masson, in his admirable little book on 'Berlioz' (1923), says that M. Adolphe Boschot, the well-known biographer of the Master, has recently rediscovered it. It is to be hoped that somebody will be sufficiently enterprising as to publish what should be an interesting score, and one of value in tracing Berlioz's development.

dis-  
an o  
the r  
pluck  
Tri  
wa  
noted  
pluck  
F

In  
omit  
Italia  
mere  
notes  
intro  
comm  
tion a  
by op  
seen,  
repre  
In  
make  
the p  
editio  
feasib

In th  
the m  
editio  
pluck  
this?  
range  
later,  
effect  
instru  
reason  
suitab  
instru  
one.  
that d  
most  
for it,  
certain  
have  
instru  
why t  
been  
must l  
these  
would  
the lo  
harmoni  
skilful  
his har  
real so  
de Bo  
In  
are m  
'Haro  
Juliet'  
given.  
The  
from t  
\* The  
modern  
E



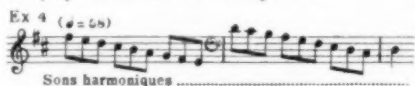
dismiss any idea of Berlioz wishing the effect to be an octave lower, we may take it that he at first wrote the real sounds, and afterwards decided to mark the plucked notes.

The first to employ harp harmonics in the orchestra was Boieldieu in 'La Dame Blanche' (1825), and he noted them in present-day fashion, marking the plucked notes with a small 'o' above:



In modern scores the 'Sons harmoniques' is usually omitted, although Italian composers often add the Italian equivalent, *armonici*, and occasionally have merely the indication without the small 'o' above the notes. The editors of the Berlioz Edition have introduced a variant that appears to have little to commend it. They have abolished both the indication and the small 'o's, and mark the *plucked* notes by open diamond-headed ones, which, as we have seen, have been already employed by Bizet to represent the *real* sounds.

In his 'Eight Scenes from Faust' (1828), Berlioz makes good use of the harmonics. Here is one of the passages as it stands in the rare original French edition, which was called in and destroyed, when feasible, by the dissatisfied composer:



In the Berlioz Edition the indication is omitted, and the notes are engraved as open diamonds. The editors looked upon the scale as representing the plucked strings. The question is, did Berlioz intend this? Obviously we cannot apply the advice as to the range of the harmonics given in his treatise fifteen years later, if for no other reason than that the good or bad effect of them in the 'Eight Scenes' was probably instrumental in determining that advice. Another reason is, that while his suggestion as to the most suitable strings refers to the double-action harp, the instrument he intended in 1828 was a single-action one. Kastner observes in his treatise (1837) that at that date the old single-action harp was still in use in most French orchestras, and that it was safer to write for it. Ten years earlier the careful Berlioz would certainly have done so. Now, there do not appear to have been any covered strings on the ancient instrument,\* and therefore there was no reason why the four last notes of Ex. 4 should not have been plucked in the lower octave. Something must be placed to Berlioz's inexperience in the use of these novel sounds. But setting that aside, he would be more likely to employ the bass notes, since the longer the strings the easier the production of harmonics. The harpists of the 1820's were not very skilful! The young composer may well have intended his harmonics in the 'Eight Scenes' to represent the *real* sounds, as he did three years later in the 'Chant de Bonheur.'

In 'The Damnation of Faust' the plucked notes are marked, and the same may be true for the 'Harold in Italy' Symphony. But in 'Romeo and Juliet' there is no doubt that the *real* sounds are given. We have Berlioz's own authority for it!

The second example in his treatise is an extract from the *Scherzo* of the last-named work, and we find

\* The single-action harp, instead of descending to the C<sup>♮</sup> of the modern instrument, had the F above as the lowest string.

therein the two harp parts (in unison) noted clumsily as in Ex. 5 (a). In the section on the harp the effect of these 'sons harmoniques' is given as in Ex. 5 (b). In the score of the Symphony the harmonics are marked as in Ex. 5 (c):



Since Ex. 5 (b) gives the effect that Berlioz wanted, it is evident that the notes of the extract in the treatise are the *plucked* notes, and the notes in the published score (open diamonds in the Berlioz Edition) are the *real* sounds. Further proof of this

is that the highest note in the *Scherzo* is

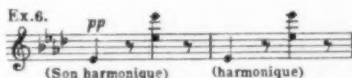
(f<sup>♯</sup>), while the highest suitable plucked note advised in the treatise is f<sup>♮</sup>. Making every allowance for the eccentricities of the artistic temperament, such a practical orchestrator as Berlioz would be hardly likely to stultify himself to the extent of declaring in

1844 (date of the treatise) that was the

highest note to be plucked for an harmonic, and then in 1848 (date of publication of the Symphony) calmly issue a score having a note an octave higher as a plucked one.

Whatever doubt there may be as regards some other of his works, there is none in respect to the harp harmonics in the 'Romeo and Juliet' Symphony. The engraved notes represent the *real* sounds, and the harpists must finger an octave below.\*

To turn to another of Berlioz's contemporaries, we find on p. 317 of 'Dinorah' (1859), twelve bars for the right hand of the harpist as at Ex. 6, the left hand playing varying chords beneath the octave E<sup>♭</sup>'s:



The first note of each bar is doubled by the second flute, the octave by the first flute and piccolo. As there is a jump of two octaves between the notes for the flutes, it is not unreasonable to suppose that there is the same interval between the harp notes, and that the low E<sup>♭</sup> represents the *real* sound, and would be written in a modern score as

On the other hand, Meyerbeer may have sought a bell-like effect by making the harmonic an octave above

\* As one of the editors of the Berlioz Edition was preparing an edition of Berlioz's treatise, their ignoring the composer's own explanation of the harp harmonics in the Symphony seems almost wilful. That their blindness is shared by the vast majority of conductors hardly excuses them, since editors are presumed to have devoted more study to their author than the average musician can afford.

the second flute. In any case there is sufficient uncertainty attached to the notation to warrant Bizet's precise directions in 'Roma.'\*

There is no difficulty in knowing the pitch of harp harmonics in modern scores, but there are other instruments, with which it is often impossible to tell the octave of the real sounds without referring back to the head of the work or number, and not always even then. In many cases the player can discover the composer's method or intention only by collating one page with another, and in extracts from larger works—ballets, marches, &c.—he is entirely deprived of such information as the composer may have deigned to give at the head of the complete score. The principal offending parts are those of the bass clarinet, the double-bassoon, the horn (if the bass clef be marked), and a voice part with the G clef in the signature.

Possibly the most exasperating of these is the employment of the G clef for the tenor voice. Curiously enough, the custom commenced to be general at about the time when the practice of writing the upper register of the violoncello in the treble clef—an octave above the real sounds—was falling into disuse.†

Yet the tenor clef is more appropriate to the tenor voice than to any other voice or instrument. As a half-way house between the F and the G clefs, or as a continuation of the former (in order to avoid ledger lines), the alto clef (C on the middle line) is certainly more convenient than the tenor one, and has been so used by many composers for the tenor trombone.

When the G clef is marked for a voice part, even a reference to the head of the number is not always of assistance in determining its pitch. 'Siebel,' 'Oscar,' and 'Urbain' are masculine names, but their impersonators do not invariably possess male voices. Particulars are of course given as a rule at the commencement of the score, but if they be written in Russian or some other strange script, or couched in Czecho-Slovakian or Balkanese, many will not find them illuminating. But however that may be, there should be no doubt as to the pitch of a voice on any particular page of a score. If it be really imperative to oblige the possibly gifted, but certainly lazy, possessors of tenor voices, by employing the G clef, then it ought to be distinguished by some difference—the combination of the treble and tenor clefs found in the publications of Messrs. Ricordi, or the doubled G clef met with in some of the works issued by Messrs. Novello, or by an arrow attached to the clef, pointing downwards, as in the scores in the so-called 'modern notation,' edited by Giordano.

(To be continued.)

\* In view of the ambiguity connected with the early examples of harp harmonics, one wonders whether it is correct to assume that Boieldieu intended the plucked notes, and not the real sounds. It is true that both Provt and Hofmann follow Gevaert in taking it for granted that the former are meant, but, as has been shown, there was no reason why the three notes should not have been taken in the lower octave on a single-action harp, and harmonics are easier on the longer strings. The idea of the small 'o's' above the notes is evidently derived from the notation of harmonics on the bowed instruments, and with them, in spite of my Ex. 1, a note surmounted by an 'o' usually implies the real sound.

† Strictly speaking, the treble clef was supposed to be employed only in connection with the 'thumb position,' and then, for some reason best known to players, it was believed to make the part easier to read, if written an octave higher. Whether composers always adhered to this rule, and whether they were sufficiently acquainted with the technique of the instrument to realise when the use of the thumb was advisable, are other questions. Probably Goldmark was the last composer of any standing to employ the G clef for the 'cello with its classical significance.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 24, at 2.30 p.m.

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 24, at 3 p.m. There will be an address by the President, Dr. H. W. Richards, and Mr. G. Thalben-Ball, F.R.C.O., organist of the Temple Church, London, will perform the following pieces selected for the January, 1927, Examination:

#### FELLOWSHIP

Trio in C minor ... .. J. S. Bach  
(Novello, Book 12, p. 108; Augener, p. 1173;  
Peters, Vol. 9, No. 7.)

Fantasy Prelude ... .. Charles Macpherson  
No. 21 of Recital Series. (Edited by E. H. Lemare.)  
(Novello.)

Andante from a Pianoforte Duet ... .. Mozart  
Arrangements for the Organ by J. Stainer, No. 2.  
(Novello.)

#### ASSOCIATESHIP

Prelude (without Fugue) in A major ... J. S. Bach  
(Novello, Book 3, p. 64; Augener, p. 187;  
Peters, Vol. 2, No. 3.)

No. 5, in G, of 'Six Short Preludes and Postludes,'  
1st Set, Op. 101 ... .. Charles F. Stanford  
(Organ Library, Stainer & Bell.)

After the organ recital there will be an informal conversazione, to which members and friends are invited. Tea and coffee. No tickets required.

H. A. HARDING, *Hon. Secretary.*

#### 'THE CINEMA ORGANIST'

Under this title, a lecture was given at the Royal College of Organists on May 22, by Mr. Quentin Maclean, organist of the Pavilion, Shepherd's Bush.

Mr. Maclean began by discussing the predominance of tradition in Church work as contrasted with the absence of tradition in playing for the cinema. He showed that there was no essential association of organ music and worship, and that the organ was connected with public entertainment from its very origin. Many instances of the fierce opposition to its use in public worship were given. He laid down the maxim that the sole function of the musical accompaniment of a film was to enhance the emotional effect of the drama depicted. Music of an intellectual or contrapuntal character, therefore, would be very rarely required. The pieces selected needed, however, to be treated sympathetically. Strongly condemning extemporisation as a general basis of film accompaniment, the lecturer spoke of the necessity for a suitable library, and went on to draw attention in this connection to the series of albums issued by the B. F. Wood Music Co., Messrs. Lafleur, Hawkes, Bosworth, and others. On the question of specially-written works, he said that although these did not claim to be judged as absolute music, the incidental pieces written for films were of inestimable value to the theatre musician, and were practically indispensable. The gradual increase in the instrumental equipment of theatres commensurate with their increase in seating capacity was noted, as was also the distinction between 'orchestral' and 'solo' ('relief') work. A kind of 'apprenticeship' experience of orchestral playing was recommended as being the nearest approach to a systematic training available at the present day, and also for its value

in affording a first-hand knowledge of suitable music. Mr. Maclean then demonstrated the setting of a film to music, and played a dozen representative types of 'incidentals' on the College organ, in which instrument he expressed his delight not only for its mechanical facilities, but also for its beautiful voicing. In conclusion, he emphasised the fact that no one could claim to speak with authority on cinema music, as the whole question was still in an experimental stage.

## CHURCH MUSIC AT QUETTA

We always welcome news of good musical work being done in remote centres and under adverse conditions. Thus we hear with interest from an Indian correspondent of the musical arrangements at St. Mary's Church, Quetta. St. Mary's is one of the largest churches in India, and of excellent acoustic properties. It is also the only centre of musical activity in Baluchistan. The choir is formed of officers and men of the various units stationed at Quetta, with their wives, and a few civilians. The organist and choirmaster is an officer of the Indian Medical Service. The organ is a two-manual. Unaccompanied singing is a feature, the responses always being so sung, and also such anthems as are suitable. Recent music lists contain, among the anthems, 'Brahms's 'All flesh doth perish' and 'Ye who now sorrow,' Wesley's 'Lead me, Lord' and 'The Wilderness,' a string of choruses from 'The Messiah' and 'Elijah,' Dvorák's 'By Thy glorious Death and Passion,' Beethoven's 'Hallelujah,' &c., and some service settings by Stanford, Harwood, and Ley. The little organ has given forth such voluntaries as Mendelssohn's first Sonata, Franck's Pastoral, the Overture to 'Samson,' &c. All this capital work is done voluntarily, and our informant tells us that the standard of performance compares very favourably with that of a good average English parish church. We congratulate these Quetta workers, and wish them a continuance of the enthusiasm that has already produced such good results.

## THE FOUNDLING HOSPITAL: FINAL SERVICE

On June 13 the final service in the chapel of the Foundling Hospital took place prior to the removal of the institution to the country. The chapel was packed, and a large crowd of people gathered in the grounds outside. The music used on this memorable occasion should be recorded: a Chorale Prelude by Bach; Wesley's 'Lead me, Lord,' Psalms 95, 148, 150 (the last sung to a broad festal setting by Dr. Davan Wetton); Stainer's Te Deum and Benedictus in B flat; and Martin's 'Whoso dwelleth.' After the sermon, 'O God, our help' was sung, followed by stirring performances of 'Let the bright Seraphim' (with trumpet and drums) and the 'Hallelujah' chorus. Dr. Davan Wetton was in his customary place as organist and director. So ends a London association with Handel, his most famous work, and the organ on which he played.

The choirs of sixteen churches in the Archdeaconry of Ely, numbering nearly two hundred and fifty voices, combined forces in King's College Chapel, Cambridge, on May 25, the occasion being the triennial Choirs Festival. The Magnificat was sung to a setting by C. W. Lavington, and the anthems were Arcadelt's 'Give ear unto my prayer,' and Farrant's 'Lord, for Thy tender mercies' sake,' sung unaccompanied. Mr. H. S. Middleton (who recently succeeded Mr. Noel Ponsonby as organist of Ely Cathedral) conducted. Dr. A. H. Mann played the voluntary.

The Peterborough Choral Union and the Peterborough Orchestral Society closed their season with two concerts in Peterborough Cathedral on May 11, when they performed Bach's 'A Stronghold sure,' Parry's 'Blest Pair of Sirens,' Mendelssohn's 'Hymn of Praise,' Sullivan's Overture in C, and two movements from Tchaikovsky's sixth Symphony. The soloists were Miss Lucy Goodwin, Miss Berridge, Mr. Fred Booth, and Mr. Stanley Hill. The conductors were Mr. A. E. Armstrong and Dr. Coleman. Mr. A. E. Brice was at the organ.

The 127th anthem and organ recital by Brighton Parish Church choir and Dr. Chastey Hector, on June 8, was devoted to the works of Samuel Sebastian Wesley. The programme comprised the Introduction and Fugue in C sharp minor, the Larghetto and Variations in F sharp minor, the Choral Song and Fugue, the Andante Cantabile in G, the National Anthem Variations and Fugue, and four anthems, 'The Wilderness,' 'Blessed is the man,' 'Wash me thoroughly,' and 'And Thou wilt keep him.'

The fourth of a series of motet recitals was given in Ripon Cathedral on May 23, the programme including Byrd's 'I will not leave you comfortless,' Croft's 'God is gone up,' Amner's 'O come, Thou Spirit,' Cornelius's 'Saviour, Who in Thine own image,' Mendelssohn's 'Why rage fiercely,' Palestrina's 'In divers tongues,' and Ponsonby's 'Arise and gird thee.' Dr. Moody conducted, and delivered an introductory address.

The twenty-first annual Festival of the Harlow Church Choir Association was held at Hatfield Broad Oak Church on June 9, choirs from ten parishes, numbering two hundred voices, taking part. The music included Goss's 'Stand up and bless the Lord,' and Smart's Te Deum in F. Mr. J. A. Sowerbutts, of Holy Trinity, Guildford, was at the organ.

The organ in the Parish Church at Roehampton—a four-manual built by the late Robert Hope-Jones—is about to be reconstructed by Messrs. Henry Willis. Among the new work is to be a console with adjustable pistons. The general character of the original pipe work, however, will be altered as little as possible.

Brahms's 'Requiem' and J. C. Bach's 'I wrestle and pray' were performed at Louth Parish Church on May 20, by a choir and orchestra of a hundred and thirty. Mr. Owen M. Price conducted, Mr. W. A. Achurch led the orchestra, and Dr. G. J. Bennett played the organ.

A choir festival took place at Eye Parish Church on May 18, when choirs from seven churches combined. The anthem was Tallis's 'All people that on earth do dwell,' sung unaccompanied. Mr. H. A. Adams conducted, and Mr. W. C. F. Brundell was at the organ.

## RECITALS.

Mr. Frederick W. Belchamber, St. Gabriel's, Cricklewood—Sonata No. 6, Mendelssohn; Larghetto (Symphony in D), Beethoven; Fugue in G minor, Bach; Imperial March, Elgar.

Mr. H. E. Knott, St. Anne's, Park Hill, Moseley—Psalm-Prelude No. 2, Herbert Howells; Prelude on 'Lovely,' Vaughan Williams; Idyll No. 6, Alan Gray; Epilogue, Healey Willan.

Dr. J. H. Reginald Dixon, St. Mary's, Friargate, Preston—Pascal Sonata, Lemmens; 'St. Francis preaching to the birds,' Liszt; Scherzo in F, Bossi; Choral No. 3, Franck.

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Choral Song and Fugue in C; Holworthy Church Bells; Larghetto in F sharp minor; and Introduction and Fugue in C sharp minor, S. S. Wesley; Finale in B flat, Bernard Johnson; Cradle Song and Scherzo, Grace.

Mr. Stanley Blizard, St. Lawrence Jewry—Toccata, Adagio, and Fugue in C, Bach; Prelude, Fugue, and Variation, Franck; Intermezzo, Widor; 'Song of Triumph,' West.

Mr. Sinclair Logan, St. Lawrence Jewry—Prelude and Fugue in B minor, Bach; Minuet and Trio in B flat, Woistenhölm; Choral No. 3, Franck; Marche Triomphale, Karg-Elert.

Mr. Fred Gostelow, Parish Church, Luton—'Dorian' Toccata, Bach; Pastoral Sonata, Rheinberger; Scherzetto, Vierne; Toccata, Widor.

Mr. Herbert Sanders, St. Lawrence Jewry—Sonata No. 6, Mendelssohn; Canzona in the Dorian mode, Boellmann; Monologues, Rheinberger; Sketch in C minor, John E. West.

Mr. Stanley Lucas, South Croydon Congregational Church—Sonata No. 2, *Mendelssohn*: Fugue in E flat and Trio in D minor, *Bach*; Réverie on 'University,' *Grace*; Intermezzo, *Stuart Archer*.

Mr. Albert Orton, St. Anne's, Soho—One of five *Bach* programmes: Fantasia in C minor (five parts); Fugue in G minor; Prelude in 9-8 time and Fugue in C; Sonata No. 3; Prelude and Fugue in E minor; Prelude and Fugue in E flat; and two Chorale Preludes.

Mr. F. C. J. Swanton, St. Philip and St. James's, Booterstown—Prelude in C minor, *Bach*; Concerto No. 5, *Handel*; Scherzetto, *Vierne*; Finale (Sonata No. 5), *Stanford*; 'Epinikion,' *Rootham*.

Mr. W. A. Alder, Chiswick Parish Church.—Adagio, Frank Bridge; Evening Song, *Baird*; Vision, *Rheinberger*; Postlude in G minor, *Stanford*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury.—Passacaglia, *John E. West*; 'Cuckoo and Nightingale Concerto,' *Handel*; Festal Scherzo, *Hugh Blair*.

Mr. N. S. Wallbank, Hexham Abbey.—Prelude and Fugue in D, *Bach*; Cradle Song and Toccata on 'King's Lynn,' *Harvey Grace*; Fantasia in F minor, *Mozart*.

#### APPOINTMENTS.

Mr. H. M. Bouchier, choirmaster and organist, Congregational Church, Bowling, Bradford.

Mr. Harry Briggs, choirmaster and organist, St. Paul's Church, Denholme, Bradford.

Mr. E. J. Duckett, organist, St. Mary's, Slough.

Mr. J. C. Jameson, choirmaster and organist, St. John the Evangelist, Drury Lane, W.C.

Mr. Frederick Lacy, choirmaster and organist, St. Alban's, Windlesham, Surrey.

## Letters to the Editor

### MAINZER'S MUSICAL TIMES

SIR,—Whilst offering you best congratulations upon your 'thousandth number,' may I be allowed a brief space for one or two questions and remarks upon early issues of the *Musical Times*.

I see that Mainzer describes the number for July 15, 1842, as 'vol. i., No. 1, New Series.' Was there, then, an older series; and, if so, when did it begin and end?

Was there no break in the continuity of the *Musical Times* between Mainzer's last and Novello's first issue?

Mainzer began his 'New Series' in July, 1842, as a fortnightly paper, published on the 1st and 15th of every month; although in January, 1843, the two issues are respectively dated January 2 and 14. I wonder why these two dates were changed, and when the *Musical Times* became a monthly paper?

I observe, too, that under the Novello regime 'double numbers' were now and then issued; for example, Nos. 14 and 15 of Novello's vol. i. came out together, and had to serve for both July 1 and August 1, in 1845.

The quotations from Mainzer's *Musical Times* you give in your current number are interesting; but his vol. i. is by no means exclusively devoted to a record of his own doings. There are biographical sketches of Rinck, Malibran, Rubini, Stradella, Allegri, Steffani, Purcell, Baillot, Samuel Wesley, and others, all worth reading. And the articles on congregational singing (signed M.A.B.), on Church Music in Russia (by Kohl), on the Miserere in the Sistine Chapel (by Chatelain), on Scottish Psalmody, and the account of the opening of Holdich's fine organ at Calne Church, Wiltshire, in August, 1842, are interesting.

The musical supplements for 1842 include a facsimile of the original sketch made by Mozart for his Sonata in D for four hands; a 'Wanderer's Night song,' by Schnyder von Wartensee; a duet from Stradella's 'St. John the Baptist,' and an 'Evening Song' for two voices, by Rinck. Over the last-named is scribbled approvingly, 'A little gem,' in the handwriting of John Bishop, of Cheltenham, from whose library I acquired these early *Musical Times* volumes shortly after that well-known musician's death in 1890. Perhaps, with a septuagenarian's grateful recollection of Rinck's 'Organ School,' I may be allowed to endorse John Bishop's opinion of the little duet referred to. By

the way, Rinck was quite a graceful vocal writer if one may judge from his 'Charfreystags-Cantate,' Op. 76, and his 'Sechs Geistliche Lieder' for a bass voice and organ, Op. 81. No. 6 of this latter work was sung with much success by Mrs. Dawson Freer at an organ recital given by me a few years ago at St. Alban's Church, Golders Green. Yours, &c.,

C. W. PEARCE.

46, Henleaze Avenue, Bristol.

[The older series implied by Mainzer was the periodical started by him in August, 1841, called *The National Singing Circular*, which developed into *Mainzer's Musical Times and Singing Circular* on July 15, 1842. The change from a fortnightly to a monthly took place, apparently, in May, 1843, when Mainzer began to include in the journal a piece, or pieces, of choral music. The Novello régime followed that of Mainzer without a break, the transition months being May and June, 1844.—EDITOR.]

### 'UNIFORM PITCH'

SIR,—I read with interest Mr. Collinson's letter on page 443 of your May issue. It is not a higher pitch I am advocating; on the contrary, I am aiming at the once established international pitch of 435 vibrations for the note A. It does not serve the cause to say 435 vibrations at 15° C. above zero. This is right for organs, churches, concerts, pianofortes, glockenspiels, chimes, and similar instruments with fixed intonation, but for orchestras 435 vibrations must be kept from 7° up to 22° above zero, because an orchestra is able to adapt itself to temperature differences by adjustment of embouchure or tuning slide. Chimes and glockenspiels do not vary considerably. For this reason the *al ove* condition must be given that a military band playing in open air 7° above zero and again in the concert-room up to 22° above zero may be in tune.

As I am guided by my firm's experience of over a century, my colleagues will not fail to agree with me in this matter. For upwards of a century we have recognised the pitch as 435. No one has the right to change this, and the greater the tendency to raise the pitch, the greater should be the effort to resist the overthrowing of the very basis of intonation and the consequent damage to the interests of music and musicians. Mr. Collinson's letter shows how perfectly well he knows his profession, as it requires extraordinary skill to tune an organ to work with an orchestra—e.g., the Usher Hall organ at Edinburgh. But we must not be guided by the pitch given by an orchestra, but by the laws of acoustics.

Since I wrote the letter which appeared in your April issue, there has been considerable discussion in the musical press of the world. On the one side are Americans and English tending to keep 440 vibrations; on the other, French, Germans, and the International Standards Committee desiring to maintain the once established pitch of 435. It is unnecessary that the former pitch should be forced down suddenly, but in the same way as it has been raised, in the same tempo must it go down. In any case, we must hold to the once acoustically recognised pitch, because if we yield to an orchestra, we have no firm hold, and the uncertainty of the basis will continue. Only a firm will can overcome the difficulties.—Yours, &c.,

Fulda.

JOS. N. MOLLENHAUER.

### BALFE: A CORRECTION

SIR,—In a recent issue of the *Star* there appeared a paragraph about Balfe, the composer of 'The Bohemian Girl,' and other operas, but the paper in question made a couple of bad mistakes, which I should like to correct. In the first place, Balfe's two Christian names are not Richard William, but Michael William. Secondly, he was not 'given burial in Westminster Abbey,' but in Kensal Green Cemetery, where he lies buried close to the grave of another famous opera composer, William Vincent Wallace. There is a memorial tablet erected to Balfe in Westminster Abbey, which was unveiled by the late Canon Duckworth, on October 20, 1882 (the twelfth anniversary of Balfe's death), when I myself happened to be present at the ceremony.—Yours, &c.,

ALGERNON ASHTON.

22a, Carlton Vale, N.W.6.



## THE IRISH HORSE GUARDS' DRUM

SIR,—I wonder if you can give a reply to the following query: At what period did 'Robert Horne, Drum Maker to His Majesty's Honourable Board of Ordnance, 20, Barbican, London,' flourish or do business?

A friend sends me, from the North of Ireland, particulars of an old drum he recently purchased in a second-hand shop. It is of considerable size, and has inscribed on it in a gold scroll 'Irish Horse Guards,' with the maker's name as above. This greatly interested me, from a military history point of view, because I had never heard of a regiment of Irish Horse Guards. I fancy it must have been one of the regiments of James II., 1680-1690, and permitted to be moved to France with him after William III. had completely subdued the Irish Rebellion (Treaty of Limerick). If I could get an approximate date of the period of Robert Horne's activities, it would go far towards identifying the Irish Horse Guards. His Majesty's Honourable Board of Ordnance had a long history, dating back to Henry VIII. Its warrant was cancelled in 1855, when the British Army was re-organized after the Crimean War.—Yours, &c.,

90, St. Michael's Road,  
Aldershot.

E. J. SECOCOMBE.

[Here is a quest after Dr. Grattan Flood's own heart.—EDITOR.]

## RUSKIN AND MUSIC

SIR,—I was not unacquainted with Ruskin's fantastic remarks about the Wagner opera which Felix White draws attention to in the June *Musical Times*. But they did not come within the scope of my article. The passage was just a lively *jeu d'esprit* on the part of an old man. It comes in a private letter to Lady Burne-Jones, and is certainly not meant to be judged as a considered expression of opinion, still less as genuine criticism. Poor John Ruskin would have been worried if he had known it was ever to be published and held up against him, as it frequently is by writers on music. Anything more unlike the style of Ruskin's writing it is not possible to meet with, and when Mr. Finck includes it in his book on 'Musical Laughs' he places it in the category which, I venture to think, Ruskin himself would most probably have selected.—Yours, &c.,

Warley Woods, Birmingham.

EVA MARY GREW.

## WHITE ON BOUGHTON AND BAINES

SIR,—The letter of Mr. A. E. White, of Vancouver, B.C. (p. 543, June issue), is interesting. But talking or writing about music is no use at all unless the music can be heard. May I suggest that the writer obtain and study the works of William Baines, and form his own opinion of them? I think that Mr. White would then come to the same conclusion as Mr. Rutland Boughton. They both have evidently made up their minds on 'the decadent significance of the ugly movement,' and so start on common ground. Mr. Boughton has, however, taken the trouble to study Baines's music, and found it good, so he is ahead of Mr. White, who should now do the same. I suggest the Seven Preludes (particularly the third), 'Paradise Gardens,' and 'Silverpoints.'

For Mr. White's enlightenment, I point out that Baines *was* denied the ordinary sources of musical education, through circumstances with which one should sympathise. These were lack of health and money. His study of what we are pleased to call the classics, or masters, was great, and his admiration of Beethoven and Bach truly profound.

Mr. White concludes from Mr. Boughton's article that Baines 'was a young man of considerable natural talent,' and opines that there are in England 'several thousand young musicians of natural talent equal to that of Mr. Baines.' Mr. Boughton, in his article, did not use the word 'genius.' Perhaps it was his modesty, for, being a great composer himself, it might have seemed that he was not unaware of his own claim to that title. Had he done so, I assume that Mr. White would not have suggested that there were several thousand musical geniuses equal to Mr. Baines in England now.

It is a pity Mr. White does not live in England, for he would then be able to listen to a recital of Mr. Baines's music to be broadcast on the wireless before very long by Mr. Frederick Dawson.—Yours, &c.,

'The Elms,'

DENNIS LAUGHTON.

Heworth Green, York.

## THE CENTENARY OF WEBER

SIR,—In your 'Occasional Notes' column in the June issue, you mention with regret what seemed the total neglect of Weber in the year of his centenary (at any rate, in the capital). You say it seemed a pity the opportunity could not have been seized for giving one of his operas. I am pleased to be able to record that 'Der Freischütz' was performed at Manchester on three dates, April 22, 23, 24, by the Manchester School of Music Opera Class and Orchestra, with scenery, costumes, and full stage effects, as duly and lucidly reported in the *Manchester Guardian* by 'S. L.' The work was intentionally selected at the time by my deceased son, the Principal, Albert J. Cross, who unfortunately did not live to see the performances.—Yours, &c.,

J. A. CROSS,

(Principal, Manchester School of Music).

## THE LATE DR. E. J. CROW, OF RIPON

SIR,—Will you kindly allow me to appeal to old choristers and pupils of my predecessor, Dr. E. J. Crow, for subscriptions to a fund which is being raised to place a memorial in the Cathedral? It is suggested that this shall take the form of a statue to be placed in the Rood Screen. I shall be glad to receive and acknowledge donations, which should be endorsed 'Crow Memorial Fund.'—Yours, etc.

CHARLES H. MOODY.

The Cathedral, Ripon.

[We regret that we have not space for a long letter from Mr. Leonard Illingworth on 'Missions v. Organs.' Mr. E. R. Scovell writes on 'The Tessitura of Songs,' pointing out, truly, that the mere indication of the compass given on song covers is often misleading. His alternative scheme, based on statistics of the extreme notes, calls for more space than we can spare. We fear, too, that its elaborate character is against its being taken up by publishers.—EDITOR.]

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Pianist wanted to join violinist and 'cellist in forming a trio.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Soprano wishes to meet advanced pianist for mutual practice. North-East London.—5, Exeter Road, E.17.

Pianist (good sight-reader) wishes to meet violinist for mutual weekly practice. Kingston or district preferred.

—M. WATERS, 5, Minerva Road, Kingston-on-Thames.

'Cellist (good sight-reader) wanted for pianoforte trio.

N.W. district.—A. H. H., c/o *Musical Times*.

Violinist wishes to meet advanced pianist (male) for occasional mutual practice. W. district. Would also like to join orchestral society.—V., c/o *Musical Times*.

## Sharps and Flats

TENOR WITH A VOICE OF THUNDER.—Giovanni Zenatello is not only a robust but a devastating tenor. In private life his voice reverberates like a peal of thunder.—*Star*.

I have just come from the mountains above Milan. Snow was on the peaks, and as my wife drove our Fiat through the passes I rose in the car and sang. Villagers put their heads out of their windows and no doubt thought I was crazy. Anyhow, here I am, perfectly delighted to be at Covent Garden once more, the real home of the Grand Opera of the world.—*Giovanni Zenatello*.

'Figaro' both deserves and requires such an audience [in the last refinements of fashion.] To listen to 'Figaro' in a badly-cut coat, or a dowdy, merely expensive dress, is an insult to Mozart.—*W. J. Turner.*

— began unpromisingly; here and there during his singing of his difficult opening aria I thought I had rarely heard a nose with a worse voice.—*Ernest Newman.*

When Wagner is making his orchestra create for us the enchanted ripples of a legendary Rhine or is making it celebrate idyllic love in a forest, he is a god. But as soon as he puts his Wotans and Siegfrieds and Parsifals on the stage, so many large fat men who stand in one place for an hour, drearily wrestling with a narrative that nobody can understand, he is the very emperor of the bores.—*J. B. Priestley.*

Valse, 'Trieste,' Sibelino.—*Provincial Paper.*

The voices at this [Handel] Festival have not been so stodgy or confidential as they used to be. I am particularly pleased about this last, for if there is one thing in this world of music which I loathe, it is a confidential vocalist.—*Sir Henry Wood.*

Compare the works of the ultra-moderns to the writings of the great masters. The difference, I think, is as great as that between Shakespeare, Byron, Goethe, Schiller, or Heine, and the schoolboys who write their prodigious feelings on the schoolroom blackboard. I feel sure that no progress in the world has been made by a clique. All progress was made by single geniuses. The eagle flies alone—only geese appear in tremendous numbers.—*Moritz Rosenthal.*

Singing Mozart is no cinch! I had to reduce thirty pounds in order to make a plausible page for the part of Cherubino in 'Figaro.' And even then I was self-conscious for some time on account of having to adopt masculine airs.—*Kathleen Hart Bibb.*

I congratulate myself that I am not one of the historians who may some day be called upon to write the musical history of our decades. Yet it strikes me as a less fearful job to wade one's way through the music of our times than through all the gush written on it.—*Felix Weingartner.*

I should like to broadcast, but cannot, because it would be a bad thing, financially, for me to do so. . . . Let the wireless licence fee be doubled, and tell listeners that for the extra 10s. they will have artists like Kreisler, Elman, McCormack, Burke, Jeritza, and Clara Butt.—*Dame Clara Butt.*

#### ROYAL ACADEMY OF MUSIC

An interesting feature of the students' chamber concert on June 3 was the performance of Dr. Charles Macpherson's Fantasy Prelude for the organ. Written some twenty-five years ago, when the composer was on the point of leaving the Academy, it was in those far-off days considered advanced for its time. It is an attractive work, and was well played by Mr. Leonard Foster. A jolly Pergolesi item is the No. 2 Sonata for two violins and 'cello, and this too had an excellent interpretation at the hands of the three artists concerned. The best number of a well put together programme was, however, the second movement of Brahms's Quartet in C minor, played by four girls. Fine ensemble and good tone made this an exceptionally pleasing performance. Two songs by Fauré were musically sung by Miss May Turtle, who has a most promising voice and, moreover, a good French accent; the young lady who sang Franck's 'La Procession' was ill-advised in her choice of song.

A large number of Academy students took part in a concert of compositions by pupils of Mr. B. J. Dale, at Mortimer Hall, on May 31—indeed, they were so many that it is possible to mention only one or two. A Quartet for strings, in one movement, by Guirne Creith, was well played by the Goldsmith Quartet. It is an admirably-written little work, and pleasantly melodious; its young composer should do even better things in the near future. Four attractive songs, from 'A Child's Garden of Verse,' by

Ifor Jones, were prettily sung by Miss Jessie Hewson, who was artistically accompanied by Mr. Harry Isaacs at the pianoforte.

One of the two outstanding events of the summer term took place at Queen's Hall on June 15, when Sir Henry Wood conducted the students' orchestra in a varied programme. Sir Henry is a remarkable illustration of the value of personality and constancy. In a comparatively short period he has transformed the standard of the orchestral performances, and by his patience and perseverance at rehearsals, and the fact that he has many rehearsals, the orchestra is now a first-rate musical institution. A striking corroboration of this was forthcoming in the playing of the first two numbers of Rimsky-Korsakov's Suite, 'Scheherazade.' The numerous delicate effects were beautifully represented, and Mr. Alfred Carr, the leader, gave his little solos in excellent taste. The accompaniments, too, were well done, further proof, if this were necessary, of the soundness of the training. The Recit. and Air de Lia from 'L'Enfant Prodigieux' were delightfully sung by Miss May Davies, and Miss Kitty Roe played the first and second movements of Mackenzie's 'Scottish' Concerto in good style. Sir Alexander was among those present, representing in himself, so to speak, three generations, for he is an ex-student and ex-principal, and now an interested looker-on.

The second great happening takes place on July 12, which date will initiate a week of opera at the New Scala Theatre. It had been intended to present for the first time in England Wolf-Ferrari's 'L'Amore Medico,' but the industrial strike interfered with the rehearsals, and so this interesting production has been postponed to a later date. 'Gianni Schicchi,' Dr. Blow's masque, 'Venus and Adonis,' and a wordless play, 'Dross,' with music by Paul Corder, will form a triple bill for two evenings out of the six. Three performances of 'Hänsel and Gretel' will be given, and, in response to many requests, owing to its great success last year, 'Falstaff,' will be repeated—for one evening only. Mr. Roy Henderson will play his old part of Ford, and Mr. Julius Harrison will again be the conductor.

#### ROYAL COLLEGE OF MUSIC

Without disparagement of the concerts and recitals given at the College during the past month, it may be fairly claimed that great interest has centred round the performances in the Theatre under the auspices of the Ernest Palmer Opera Study Fund. These gave a hearing to no less than seven stage works by composers ranging from Monteverde to Vaughan Williams and Holst, five of the compositions being operas and two of them ballets. Two had a special interest by reason of the fact that the performers were visitors, invited to produce works in the College Theatre, with the aid of a grant made by the Fund. Thus the Sandon Studios Society, of Liverpool, was enabled to perform three works of Gustav Holst—'At the Boar's Head,' 'Savitri,' and a ballet based on the 'St. Paul's' Suite. The experiment was highly successful, and the value of the Fund was further proved by the production a little later by the Oxford Opera Club, of Monteverde's 'Orfeo.'

Of recent events, the orchestral concert of June 11 was perhaps the most successful, scenes from 'Rheingold' being the most outstanding item in the programme. The Patrons' Fund rehearsal for executive artists, on June 18, gave opportunities, as usual, to young artists desirous of appearing with a full orchestra. The performers were Miss Ruby White, Mr. John Protheroe, Mr. John Richards, and Miss Enid Bailey, all of whom made a favourable impression on a large audience.

#### OPEN SCHOLARSHIPS, 1926

The following are the names of the successful candidates: Composition, David M. Evans, Tonbridge (for one year). Pianoforte, Cyril J. Smith, Linthorpe; Helen C. Perkin, London; Mary I. M. Causton, Sudbury. Scholarship Exhibition, Vera M. P. Crook, Portsmouth (for one year). Singing, Daniel J. Jones, Penrhinwceiber; George A. Hancock, Stoke-on-Trent; Veronica Mansfield, W. Leaderville, W. Australia (for two years). Special

Scholarship, E. Dunstan Hart, South Croydon (for one year). Organ, Ernest W. Maynard, Wincanton. Violin, Kathleen Curry, London; William A. G. Hulson, Devonport. Violoncello, Special Scholarship Exhibition, Thelma Reiss-Smith, Plymouth (for one year). Scholars, Alexander P. Nifosi, London; Barbara A. Wright, Bromley. Hautboy, Sylvia M. Spencer, London. Bassoon, Alfred G. Butler, London. Horn, Frederick E. Walding, London. Harp, Eileen S. Field, London.

### TRINITY COLLEGE OF MUSIC

It is with sorrow that the death of Mr. M. Fairs, for many years local secretary of the Shields Centre, is reported; also that of Sir J. Boyton, a vice-president, and a trustee of the College Pension Fund.

At a general meeting of the College, Mr. E. B. Hoare and Mr. H. Llewellyn Howell were appointed to fill the vacancies in trustees to the Pension Fund, caused by the deaths of Sir J. Boyton and Mr. J. W. Sidebotham.

On May 26, Mr. Alexander Watson gave an interesting lecture on elocution, to a large audience of students and others.

The students in Mr. Gostelow's class gave a very successful pianoforte recital.

Rehearsals are now in full swing for the operatic performance by students of the College of the 'Princess of Trebizonde' at the New Scala Theatre, on July 8, 9, and 10.

It is pleasing that many overseas visitors connected with the College work take the opportunity of calling at the College. Recently Mr. Charles Gray, of Invercargill, N.Z., and Miss Toussaint, of Simla, have been welcomed.

Successful distributions have been held at Cardiff, Plymouth, and Liverpool. The Chairman of the Board, Prof. J. C. Bridge, represented the College.

The Director of Examinations, Dr. E. F. Horner, has returned home.

### THE BACH CHOIR JUBILEE FESTIVAL

When fifty years happen to have passed since a work was performed for the first time in England it is not usually a moment for jubilation. But if the work happens to be Bach's B minor Mass, and the choir that performed it is still in existence, the time is ripe for a little celebration. The Bach Choir considered that the occasion called for four special birthday concerts—a fair balance between what a choral society could be expected to do and what one would like it to do. Two concerts were devoted to Bach in general, one to musicians who had had personal dealings with the Choir, and one to the Mass. The dates originally appointed were May 10, 11, 13 and 14, but the strike interfered, and the Festival was held on June 7, 8, 9, and 11, at Central Hall, Westminster. The London Symphony Orchestra was engaged, and Dr. Vaughan Williams conducted everything.

The programmes shall be quoted in full. They may stand as a reference table for others who have programmes to make.

#### FIRST CONCERT

Chorale, 'Jesu, Joy of man's desiring.'  
Chorus (Cantata No. 50), 'Now shall the Grace.'  
Aria, 'Fast my bitter tears are flowing' (from Cantata No. 21).

DOROTHY SILK

Pianoforte Concerto in E.

HAROLD SAMUEL

Cantata No. 150, 'Lord, my soul doth thirst for Thee.'  
Cantata No. 80, 'A Stronghold Sure.'

The Chorale was sung in an edition made by Sir Hugh Allen, who conducted the Choir from 1907 to 1922. Is there anything in the world more charmingly beatific? It was the happiest of all beginnings. Conductors should take note of it, and give 'Jesu, Joy of man's desiring' (or, no doubt, many another like it) a place beside Parry's 'Jerusalem,' as a small excerpt for general use. The editor of 'Now shall the Grace,' and of 'A Stronghold Sure,' was Otto Goldschmidt, under whose conductorship (1876-1888) the latter was performed for the first time in England. 'Now shall the Grace' was a further recommendation to choral societies. Dr. Vaughan Williams seemed to be bent

on drawing attention to these useful items, the Chorale and the Chorus, not only by opening the Festival with them, but by making them the beginning and end of the second programme.

As far as could be ascertained, the Cantata 'Lord, my soul doth thirst for Thee' had never before been performed in England. It is one of Bach's symphonic poems. Phrase, colour, and form spring from the imagery of the words—visual things like 'cedars swaying,' darkness and light, or the less tangible pictures seen by the composer in verbal phrases of worship. We are too much of the earth to comprehend every one of Bach's celestial leitmotifs, but in music that is immeasurably good it matters little whether we fail to measure its imaginative whys and wherefores. There is some inscrutable music in this Cantata, but the whole of it is a marvel. Among the multitudinous Bach experiences of the year this is the first that the writer would choose to repeat.

#### SECOND CONCERT.

Chorale, 'Jesu, Joy of man's desiring.'  
Motet for double chorus, 'Be not afraid.'  
Organ solo, Prelude and Fugue ('St. Anne').

G. THALHEN-BALL

Sonata in A, for Violin and Pianoforte.

JELLY D'ARANYI AND HAROLD SAMUEL

Motet for double chorus, 'I wrestle and pray' J. C. Bach  
(Unaccompanied)

Violin soli—Allemande, Courante, and Chaconne (from Partita No. 2).

Partita in B flat, for Pianoforte.

Organ Solo—

(a) Chorale Prelude, 'Christ unser Herr, zum Jordan kam.'

(b) Chorale Prelude, 'Schmücke dich, O liebe Seele.'

(c) Fugue in G (à la giguel).

Chorus, 'Now shall the Grace' (with Organ and Continuo).

This was a busy evening. Twelve operas were being sampled at the Handel Festival, and three at Covent Garden while a queen of sopranos abdicated. On hearsay: Jelly d'Aranyi and Harold Samuel played superbly, the latter a good deal better than on the opening night. Mr. G. Thalben-Ball played, on the whole, as if he thought the instrument was there for the sake of Bach, and not vice versa; but he might have been more strict about it. The choir was solid and reliable.

#### THIRD CONCERT

Overture for a Students' Festival ... .. Brahms  
(Akademische Festouvertüre)

Oratorio, 'Sancta Civitas' ... .. R. Vaughan Williams  
Soloists—STUART WILSON AND ROY HENDERSON

Solemn Melody ... .. Walford Davies  
Rhapsody for Contralto Solo and Male-Voice Choir Brahms

Soloist—ASTRA DESMOND

Irish Rhapsody No. 1. ... .. Stanford  
Choral Ode, 'Blest Pair of Sirens' ... .. Parry

'Sancta Civitas' is one of those works that keep the listener's mind divided between the means and the end. When the means are not acceptable they take charge of the conscious attention, and the general effect is left to the sub-conscious attention (speaking loosely), so that in the concert-room we keep worrying over technical details, but on the way home we discover that we have been profoundly stirred by a work of art. The after-impression of 'Sancta Civitas' is that something far bigger was going on than we knew at the time. Probably we will go through the same process during and after the next performance, and the next, until we are inured to the means and free to decide whether 'Sancta Civitas' is as considerable a work as we vaguely thought it to be. We willingly suspend judgment, knowing that the hard sayings of Vaughan Williams belong to a musical speech that we wish to understand. They are not like the expletives of Stravinsky or the slang of young Parisians. In his article on the Heather Festival last month, Mr. Howes gave an outline of the technical methods employed in 'Sancta Civitas,' and that is as far as we can get at present.

What we may positively assert about 'Sancta Civitas' is that the descriptive climaxes are among the most graphic in music. Vaughan Williams can represent a multitude in clamour with an effect that is entirely his own. The lament over Babylon, the page of contrapuntal music built over the words, 'Heaven and earth are full of Thy glory, glory be to Thee,' are two of the most striking instances.

The fluid rhythm helps to keep the music remote from ordinary affairs. The whole effect of 'Sancta Civitas' is of something visionary, and not to be argued about—a true setting of 'Revelation.'

## FOURTH CONCERT

MASS IN B MINOR' ... .. J. S. Bach

Soloists—FLORA MANN, LILIAN BERGER, STEUART WILSON, AND GEORGE PARKER.

Some day, perhaps, people will wonder why we waited fifty years before we began to exercise our common-sense upon Bach. It may not be absolute right, but it is at least common-sense to give to Bach's orchestral accompanied choral works the scoring that, according to the best judgment, best suits the music. This is what Dr. Vaughan Williams has done, and we may have no fear in deferring to his judgment, especially if we approve of it by results. The boldest, or rather the most easily noticed, of the doctorings was the introduction of clarinets. It was not done at haphazard. As a rule the clarinets piped or trilled with the high Bach trumpets, or they hid themselves in the middle of chords and were helpful without being obtrusive. There was very little—was there any?—of the prominent middle-register clarinet colouring that is one of the characteristics of 19th-century scoring, and which might have been too romantic for the Mass. Probably no one will quarrel with the alteration in the 'Quoniam.' The *coro da caccia* and bassoon music was divided round the orchestra, especially among the strings, and clear, articulate, part-playing took the place of the usual gurglings. The solo was given to all the basses of the choir—a loss in style, but a gain in power and surety. In the 'Confiteor' the orchestra was silenced until, at the beginning of the fantasia, it entered with special effect. There were many new expression marks, the most powerful being the *fortissimo* entry of the voice parts in the 'Crucifixus.' Was anything gained by giving four parts in the 'Hosannah' to the soloists? In the want of notes taken on the spot this list of renovations cannot be carried any further; but in any case it would be incomplete, for the alterations in the score were not all of the kind that could be 'spotted.' No doubt there was a good deal of quiet under-pinning going on when one did not suspect it. Altogether it was an interesting evening.

The Choir came through the Festival with added credit. It is not what one would call an athletic body, and for that reason it earns all the higher praise for keeping things so much alive. The programme was the heaviest that has been undertaken recently by any London choir. M.

## 'THE OLD FOLKS AT HOME': CENTENARY OF THE COMPOSER

(STEPHEN COLLINS FOSTER, b. July 4, 1826)

On July 4, 1826, the Jubilee of American Independence, amid the booming of cannon, was born Stephen Collins Foster, the grandson of an Irish exile who had emigrated from Derry. His father, William Barclay Foster, had married Eliza Tomlinson, November, 1807, at Pittsburgh, and they had a numerous family. Stephen was educated at Alleghany Academy (his teacher being John Kelly, of Dublin). In 1836 the family moved to Alleghany City, and in 1839 the boy was sent to Athens Academy, where his musical proclivities were developed. As early as 1841 he composed a song, 'Sadly to my heart appealing,' the prelude of which was distinctly reminiscent of 'Eileen Aroon'; and this was followed by 'Open thy lattice, love,' in 1842.

As is well known, negro minstrelsy was the vogue in America between the years 1830 and 1845, and in the latter year Stephen Foster, then aged nineteen, composed 'Louisiana Bill' and 'Uncle Ned.' Both songs were composed expressly for two Irish 'sable minstrels'—Joseph Murphy and William O'Rourke. Who does not remember the old jingle commencing:

'There was an old nigger, his name was Uncle Ned,  
He's dead a long time ago;  
He had no wool on de top of his head,  
In de place where de wool ought to grow?'

Early in 1850 Foster published four 'Ethiopian Melodies,' namely, 'Nelly was a lady,' 'My Brudder

Gum,' 'Doley Jones,' and 'Nelly Bly.' The same year (1850) is memorable for his marriage to Miss Jane Denny McDowell, of Pittsburgh; but, alas! poor Foster's married life was not strewn with roses, partly, no doubt, because his wife had little sympathy with the impractical dreamer.

Of the fourteen songs published by Foster, in 1851, 'The Old Folks at Home' stands out as having a rightful claim to remembrance, for assuredly it is one of the most widely known and popular songs—in fact, it may be regarded as a folk-song, and one that is heard all over the world. It was originally sung by the combination known as the Christy Minstrels, formed by E. P. Christy in 1842. Curiously enough, the original printed copy of this song bears the name of E. P. Christy as composer: 'Written and Composed by E. P. Christy.' But the fact is well authenticated that Foster, 'for a consideration,' had assigned the authorship—the exact sum being fifteen dollars. However, later editions of the song give Foster's name as composer.

Three songs only have been traced as being by Foster during the year 1852, yet one of these, 'Massa's in the cold, cold, ground,' had an enormous popularity. In the next year, out of five songs, 'My old Kentucky Home' and 'Old Dog Tray' had an extraordinary vogue. A little later he composed 'Willie, we have missed you,' one of the most charming ballads of that period, followed by 'Ellen Boyne,' 'Hard times come again no more,' 'Come where my love lies dreaming,' 'Under the willow she's sleeping,' &c.

In the last seven years of his life Foster's story was pitiful. Having made a hash of life, he drifted to the lowest depths, and one winter's day met with a fatal accident, being badly burned by the overturning of a spirit lamp in his attic. He died in Bellevue Hospital, on January 13, 1864. A week later his funeral service took place at Trinity Church, Pittsburgh, and the remains were met at the cemetery gates by the Citizens' Brass Band, which performed 'Come where my love lies dreaming' and 'The Old Folks at Home.' His grave in Alleghany Cemetery is marked by a simple marble stone, on which are the words:

STEPHEN C. FOSTER,  
of Pittsburgh,  
Born July 4, 1826;  
Died January 13, 1864.

W. H. GRATTAN FLOOD.

## FESTIVAL OF THE ENGLISH FOLK-DANCE SOCIETY

From June 2 to June 5 the English Folk-Dance Society presented five programmes at the Scala Theatre in aid of the Cecil Sharp Memorial Fund. Numerous distinguished artists who gave their services contributed vocal or instrumental music of a folk or national origin. The dances were accompanied by an excellent professional orchestra under Dr. Vaughan Williams, the Society's musical adviser. A feature of the performances was the appearance of the traditional sword-dancers from North Skelton, in Yorkshire, and Mr. William Kimber, the leader of the first Morris dancers ever seen by Cecil Sharp. Several similar festivals had been held during the lifetime of Cecil Sharp, but the Society had not hitherto ventured on so ambitious a project since his death two years ago. The success of the present festival is gratifying evidence that the work of which he laid the substantial foundations is being efficiently carried on.

It was interesting to compare the traditional performances with those of the Society. The traditions, at a close observance of which the Society rightly aims, were never static. But their development could not be prudently entrusted to those who approach the dances from, as it were, outside. The Society's performances, however accurate, are not exactly similar in effect to those of the traditional dancers. The latter are restricted to one dance, or to a small group of dances of the same style. The modern performer essays all types and traditions in rapid succession. Physical development and mental attitude naturally differ. The traditional performance,



though no longer consciously ritual, shows the formality of its origin. Even in the theatre its restrained character makes it seem a ceremony rather than an exhibition. The revivalists, while they successfully avoid any meretricious exploitation of their adopted cult, contribute a grace, an agility, and an animation which assist modern senses to appreciate the potentialities of the folk-dance without getting a false impression of its proper character.

The programme impressed upon us that the dances are for active at least as much as for passive enjoyment. Hence the dancers seemed at pains to convince us that the pleasure of the entertainment was not confined to the auditorium. Neither technically nor physically do the dances make demands that are beyond the average capacity. Their success depends on simple considerations of rhythm, grace, and pattern. A number of persons go through a series of movements that most people could master with a reasonable amount of practice and a modicum of intelligence and activity, and the result is beautiful and productive of a high degree of artistic satisfaction. The beauty is simple, and easily appreciated; the satisfaction is one that can be attained in this field by many who would not otherwise experience the sensation of artistic activity. In nothing have the Folk progressed so far towards perfection as in dance, unless, indeed, it be in song. In both, Cecil Sharp has taught us that England can hold her head high among the nations.

X.

## London Concerts

### SOME SINGERS OF THE MONTH

Madame Lotte Lehmann is one of a group of Austrian and German women singers who lately have mightily raised our opinion of the vocal art of their countries. Aspiring English sopranos should not miss hearing Madame Lehmann.

At her concert at the Albert Hall she sang Wagner and Strauss, accompanied by Bruno Walter. It needed a few phrases before we felt that the singer had taken the measure of the building. Although beautifully poised, her voice would not at first ring out unhesitatingly in 'Elizabeth's Greeting to the Hall of Song' (an apt and complimentary choice, by the way). Her musical feeling was evident. As an example I will cite the fact that in the 'Tannhäuser' excerpt she rightly sacrificed her low notes to the more important needs of the big sweeping phrases; but a minute or two later she showed that she could bring them out ample and round, in the song 'Schmerzen.' In 'Träume' it was beautiful, how her voice stole in.

In the Strauss songs there were all sorts of beguiling details. I recall her little jets of sensuous tone in the 'Serenade,' no sooner suggested than withdrawn. Madame Lehmann showed a wonderfully fine feeling for timing her effects. She could express the veiled passion of 'Traum durch die Dämmerung,' and break into a flood of song in 'Allerseelen.' The *finale* from 'Salome' was a general review of all her art. One little fault she had, which struck me several times. This was the excessive dullness of her *ee* vowel on high notes. So afraid did she seem of anything like hard tone that she robbed the vowel of all its due brightness.

Mr. Tom Goodey sang Medtner's wordless Sonata for Voice at the Chenil Galleries, Chelsea. It proved to be of scanty musical interest. The singer uttered the vowels indicated with fidelity and a long-suffering air as of a student working at Nava or Concone. Clearly, wordless song is an absurdity, except in an occasional bit of ornamentation. Words are so established a part of the utterance of *homo sapiens* that a reversion to the inarticulateness of the brute creation seems like pure freakishness. A listener, even if he cannot distinguish or understand sung words, must know that words are being sung, or he feels he is being trifled with—which was the effect of Medtner's idle futility. Mr. Goodey's choice also included extracts from Wolf's unfinished opera, 'Manuel Venegas.' Here he used his light tenor voice artistically, but inclined to harden as he loudened.

Mr. John Goss also gave an interesting recital of German songs at the Chenil Galleries. We have rarely heard him in such good voice. Indeed, he has lately improved—he is succeeding in sinking technical considerations in a finished art. His lower notes still sounded excessively dark and morose. And he did not every time discriminate between the use of force and intensity on high notes. When his voice took on a tenor quality it was beautiful, and so well poised that fine shades of meaning were realised. His performances of the song of the 'Poet's Love' of Schumann, and Schubert's 'Secret,' were among his successes. These could hardly have been bettered.

At the unlucky concert of the Padeloup Orchestra at the Albert Hall—as ill-organized an affair as one has ever had the fate to suffer from—M. Vanni-Marcoux, formerly a favourite at Covent Garden, sang after a long absence from London. In 'La ci darem' it seemed that time had dealt with him unkindly, for, though there were dignified breadth and style, we missed the sheer beauty of tone which Mozart must have. A certain indifference in the singer's treatment was emphasized by his turning his back on the soprano, his partner in the duet.

A programme of familiar songs by Brahms, Schubert, Schumann, and Strauss, was sung at Wigmore Hall by Madame Elisabeth van Endert. She would have been better advised to go a little farther afield in her choice, for only a superlatively good performance (which hers was not) could have interested us in music all so hackneyed. Not that she was altogether a tyro, but she did not know how to produce sustained beautiful tone in slow songs. Singing *legato*, she was felt to be on the very limit of her physical resources, and her intonation was open to reproach. Her calculated attack on high notes showed her to be far from the point where technique is sunk into the unconscious. What was left? In light songs, a pretty voice and a fluent manner. In such music as 'Wohin' she indicated that the singing spirit was in her.

Miss Ethelynde Smith sang a programme of 'Songs of many Nations' at Aeolian Hall. Too many, however, were trifling or worthless, and the effect was scrappy. The singer had an apt and likeable way of characterisation. She also seemed to have the possibilities of a good voice, but her technique and style were full of faults. H. J. K.

### SOME PIANISTS OF THE MONTH

Moritz Rosenthal at Queen's Hall gave a strictly regulation programme. It is almost unnecessary to refer to his technical powers as a pianist, but perhaps one of his most striking characteristics is his capacity to preserve the clearness of every note in the most rapid passages. He played Beethoven's Sonata in C minor, Op. 111, and Chopin's Sonata, Op. 58, with the complete understanding and ease of a master. His programme concluded brilliantly with a work of his own—'Carneval Vennese' on themes by Strauss.

Mr. Adolphe Hallis, at Queen's Hall, had arranged a retrospective programme of pianoforte music from the 20th century to the 17th. Doubtless it is a moot point whether from Bax to Byrd is better than from Byrd to Bax. Though Mr. Hallis had decided that the more traditional arrangement is *efete*, or at least unsatisfactory, merely to reverse the order does not make things more intelligible or interesting. What is more to the point is to make a consistent, well-ordered programme wherein contrast and variety are not too abrupt. To open with a small organ-grinding imitation; to have a centre of the fine but hackneyed 'Waldstein,' and to close with the serene and great Byrd is merely unusual without being satisfying. However, Mr. Hallis stated his case well if not convincingly.

A second hearing of Niedzielski at Grottrian Hall confirmed one's first impression. Were his head but as clever as his hands! . . .

Miss Esther Fisher (Wigmore Hall) has an exquisite touch. The endeavour to express power in Bach's 'Come, God, Creator!' resulted, however, in an effect of too much dead weight. In her playing of Debussy there was the true elfin world character—well seen, felt, and expressed. Brahms's Variations and Fugue on a theme by Handel were made interesting and alive, though the continuity of the rugged fugue was somewhat spoiled by too much variety of

expression, while curiously enough some of the more swift and delicate earlier variations were too precise—almost summary. In other words, Miss Fisher, having enviable qualities of touch, tone, and rhythm, has yet to possess more fully that still more enviable world of fine proportion and wide vision.

Mr. Lyell Barbour, a young American pianist, gave the last of his three concerts at Æolian Hall. He played Mozart's Sonata in A minor with a certain spirit and flow, but in a Romance and Intermezzo of Brahms there were lack of sympathy and understanding, and an over-emphasis of inner parts, while important upper parts frequently faded away. In fact, a frequent dropping of odd notes was noticeable in his playing of other compositions. Perhaps a somewhat artificial action was partly responsible for this, while it gave no compensating quality of tone.

At Wigmore Hall Mr. Philipowsky gave Mozart's Sonata in B flat major with a grace, clarity, and bubbling-over-with-melodious-life feeling characteristic of Mozart. Four Clavierstücke of Brahms were round and rich in treatment. If, during the playing of Benjamin Dale's somewhat lengthy Sonata in D minor, one's mind meandered away at times, it was no doubt due to the composer's trick of introducing short phrases which reminded one of other things and people.

At the same hall Miss Mary Grierson played Bach's English Suite in A minor, showing a sensitiveness to the charm of the music, but one felt that more might have been made of the dances by touch alone. There was too much sustaining pedal. This was again evident in 'The Bells,' of Byrd. One does not often hear Schubert's Sonatas nowadays. Miss Grierson played the A major (Op. 120), which seemed rather thin, more especially as Miss Grierson tends to a method of under-statement which is dangerously near monotony.

D'A.

## THE PASDELOUP ORCHESTRA

The visit of the Pasdeloup Orchestra was badly stage-managed. It happened, rather obscurely, at the Albert Hall on Derby Day (of all days!), the orchestra was auxiliary to a singer, M. Vanni-Marcoux—at all events, he was billed in large type—and in general one was not surprised to see a half-empty hall. The programme was a modern French assortment (the 'Roi d'Ys' Overture, Ravel's 'Pavane,' 'Le Chasseur Maudit,' 'L'Apprenti Sorcier,' Chabrier's 'Bourrée Fantasque'), with the happy choice of Vaughan Williams's Overture to 'The Wasps' as a compliment to England. M. Albert Wolff had a quick and responsive instrument under his beat, alert to a rhythm, excellent in tone, and (but for an excess of brassiness in a brass *fortissimo*) well disciplined and unified. M.

## MR. WARLOCK'S SONGS

For his third recital at Chenil Galleries, Mr. John Goss gave a whole programme of songs in which Mr. Peter Warlock had had a hand either as editor of old manuscripts or as original composer. Most of the original works were new to the public. The chief of them was the song-cycle, 'The Curlew' (W. B. Yeats), with accompaniment of strings, flute, and cor anglais. This we have heard before, but never fully realised. The continuity of its mood—a sickly sadness—is a trifle repellent, and one has to learn tolerance of its complaining in order to take full relish of the fastidious terms in which it is expressed. There is no more cunning craftsman than Mr. Warlock among our song writers. He is seldom inspired with an idea that makes us say 'of course!'—but there is always something to watch in the way he makes up his songs. Miss Dorothy Silk helped to sing them. M.

The Artists' Union at Prague has conferred an honorary membership on Mrs. Rosa Newmarch, in recognition of her work on behalf of Czecho-Slovakian music, especially in making it known in England. This distinction is given to very few foreigners, among those recently honoured being the Italian playwright Pirandello, and the French sculptor Bourdell.

## Competition Festival Record

## ENGLAND AND WALES.

**BUXTON.**—This Festival (May 12-15) immediately followed the strike, and was held under difficulties. The main effect was a loss of £50 on the receipts as compared with last year. Artistically, the Festival was a complete success. Five choirs sang Wilbye's 'Sweet honey-sucking bees' and Bantock's 'They that go down to the sea,' in competition for the principal challenge shield, the winners being Holmewood Choir. Sale and District was second. The female-voice choirs, of which Sale was the best, sang 'The Rhine Maidens.' In other classes the successful choirs were Buxton Philharmonic, Matlock Ladies' Choir, and Dronfield Mixed-Voice Choir.

**HASTINGS.**—A full six days' programme (May 13, 14, 15, 17, 18, 19) was made out of the hundred and twenty classes of this Festival, and the greater part of it was occupied by solo-playing and singing, especially pianoforte-playing. As a meeting for choirs, the Festival lags behind; in the chief classes there were four female-voice choirs, one male-voice and two mixed-voice. The winning choirs in these events were Hastings Secondary School, Hastings and St. Leonard's Male-Voice Choir, and Wellington Square Choral Society.

**HULL.**—In this neighbourhood school-singing seems to flourish exceedingly. We read of thirty-nine choirs in one class (age under eleven), thirty-two in a class for hymn-singing, twenty-seven in the under-fourteen class, and of adjudicators uttering words of the highest praise. In folk-dancing there is the same keenness—twenty-six teams in a country dance, and so on. There were plenty of classes for adults in the course of five days (June 1-5), but the children were most in evidence, and it must have been a pleasant Festival to watch.

**ISLE OF WIGHT.**—The fourth Island Musical Festival, held at Ryde during May 19-22, brought in eight hundred entries for seventy-two classes. A good standard was upheld by the competitors, especially in the case of the five choirs which sang in the open Choral Society class. These were, in the adjudicator's order: Sandown (Mr. E. A. English), 169 marks; Shanklin (Mr. E. A. English), 168; Newport (Mr. H. W. Stubbington), 167; Bembridge (Mr. J. C. Riddick), 166. The challenge shield presented by Sandown for the town or district gaining the highest number of first prizes was won by Ryde with nineteen points.

**MORECAMBE.**—The authorities decided to proceed with their Festival (May 6-8) regardless of the strike, and they paid the price of their courage with a deficit of three hundred pounds. Mr. J. A. Fuller-Maitland has written to the papers asking for help to wipe out this loss.

**NORTH OF ENGLAND MUSICAL TOURNAMENT.**—This event, now in its eighth year, was held at Newcastle-on-Tyne on May 27-29 and June 5-12, having been postponed a fortnight owing to the general strike. It is worth noting that the dropping of money prizes has led to no falling-off in entries, this year showing a steady all-round growth. The standard was very high, with the school classes rather more than maintaining their form of last year both in singing and sight-reading. The gold medal class for vocal soloists, open to past trophy-winners in the Tournament, produced some splendid voices, and almost equally good singing. Among the successful new classes was one for conductors. It brought a dozen aspirants, and should establish itself as a valuable class. Community singing at the evening sessions was also another capital new feature that has no doubt come to stay. The chief results were: Male-voice choirs (open), Bebside and District (Mr. William Bell); Mixed-voice choirs (open), Cecilian Glee Society, Middlesbrough (Mr. Gavin Kay); Full orchestras (open), Wearside Orchestra, Sunderland (Mr. W. R. Drew).

**YORK.**—The Yorkshire Choral Competitions were postponed from the second week of May, and held on June 10-12. Six choirs were unable to compete, as they had other festivals to attend. The remainder, however,

made good competition for the three trophies, the successful choirs being York Old Priory (female-voice and male-voice choirs) and Hull Eolian, which sang Parry's 'My soul, there is a country' and Wilbye's 'Ye that do live' in the mixed-voice competition. Folk-dances played a large part in the syllabus.

Other Festivals were held with success at TRURO (the Cornwall Competitions) on May 3-7; CANTERBURY (the Kent Festival) on May 8, 12, and 15; FOLKESTONE on May 26, 29, and June 1; BEACONSFIELD (the Berks, Bucks, and Oxon.) on May 29 and June 2-5; PORTSMOUTH on June 10-12; IPSWICH (the Suffolk County Festival) on June 11 and 12; LEAMINGTON on June 12 and 17-19.

The sporting spirit in festival work is always welcome as an antidote to the purely competitive outlook. A good example occurred at Newcastle, one of the male-voice choirs, hailing from a centre so far little affected by the strike, paying the expenses of a hard-hit rival organization from a mining centre.

#### SCOTLAND.

ABERDEEN.—This old-established Festival revealed a marked recrudescence. There were more competitors, especially in the school choir classes, the public showed a livelier interest, and the general organization of the Festival had been tightened up. Mr. H. Plunket Greene and Mr. Percy A. Scholes adjudicated. The principal adult choir results were: Mixed Choirs, Loyal Order of Ancient Shepherds, Aberdeen; Men's Choirs, A. Hall & Co.'s Choir, Aberdeen; Women's Choirs, Buckie Ladies' Choir; Church Choirs, Ferryhill Parish Church, Aberdeen.

DUMFRIES.—At the fifth Dumfriesshire Festival, Mr. Arthur Collingwood adjudicated, and the principal winners were: Mixed Choirs, Ayr Burgh Choir; Men's Choirs, Dumfries Y.M.C.A.; Women's Choirs, Kirkcudbright Choral Society; Church Choirs, Kirkmahoe Parish Church; School Choirs, Lockerbie Academy, Annan Academy, and St. John's Episcopal School, Dumfries; Violin, J. Crossbie, Dumfries; Pianoforte, Miss Margaret Buchan, Ayr.

DUNDEE.—The promoters of the Dundee Musical Festival have for one reason or another failed to create public interest in their enterprise. This year's event was so poorly supported, and resulted in so substantial a pecuniary loss, as to threaten the continuance of the Festival. A concert for behoof of the Festival funds by the choirs and soloists from Dundee schools who competed was very largely attended, and in addition to helping the funds may have afforded the management some lead as to how public interest may be stimulated.

EDINBURGH.—The seventh Edinburgh Festival, which ran for seven full days, attracted more competitors and a wider public interest than it has known for several years past. The Festival is still stronger on the instrumental than on the vocal side, the local choral entries in particular being weak both in number and quality, except in the school classes. The principal adjudicators were Sir Richard Terry and Mr. Geoffrey Shaw (vocal), Mr. T. F. Dunhill, (pianoforte), Mr. Spencer Dyke (strings). The principal awards were: Mixed-Voice Choirs, Stanwix Choral Society, Carlisle; Male-Voice Choirs, Clydebank Male-Voice Choir; Female-Voice Choirs, Stanwix Choral Society, Carlisle; Church Choirs, St. Serf's Parish Church, Edinburgh; Junior Choirs, North Berwick High School; School Choirs, North Berwick High School; Vocal Solos, General Diploma, Edmond Greig, Stirling; Vocal Solos, Scots Song Diploma, J. L. Renwick, Peebles; Pianoforte Diploma, Alex. Thompson, Leven; Violin Diploma, Roberta Jaboor, Edinburgh; Cello, Dennis Sandeman, Edinburgh.

FIFE, KINROSS, AND CLACKMANNAN.—This Festival had good entries, but poor public support. Mr. Herbert Wiseman adjudicated. The principal awards were: Mixed Choirs, Kelty Co-operative Choir; Women's Choirs, Wemyss Choral Society; Church Choirs, Abbotshill Parish Church; Junior Choirs, Dysart Co-operative Choir; School Choirs, Kirkcaldy High School; Vocal Solos, General, Miss Margaret Smith, Edinburgh; Vocal Solos, Scots, William M. Gilmour, Dunfermline;

Violin, J. Duff, Kirkcaldy; Pianoforte, Miss L. J. Davidson, Cambuslang.

STIRLINGSHIRE.—The sixth Stirlingshire Festival, held this year at Falkirk, had a record number of competitors, ran for a week, and had much better audiences than last year at Stirling. Adjudicators: Vocal, Mr. F. H. Bisset and Mr. Robert McLeod; pianoforte, Mr. A. M. Henderson; violin, Miss Gladys Clark; Scots folk-dancing, Miss Jean Milligan. The principal awards were: Mixed Choirs, Falkirk Select Choir; Men's Choirs, Stoneyburn Choir; Women's Choirs, Philomel Choir, Grangemouth; Church Choirs, Bothkennar Parish Church; Junior Choirs, Philomel Junior Choir, Grangemouth; School Choirs, High School, Grangemouth, Bainsford School, Falkirk, and Intermediate School, Bridge of Allan; Scots Folk-dancing, 53rd Stirlingshire Girl Guides; Vocal Solos, Elizabeth Macdonald, Stirling; Burns Songs, Jean Thomson, Grangemouth.

## Music in the Provinces

BARROW-IN-FURNESS.—The Madrigal Society, having won a triumph under Mrs. Bourne at the Morecambe Festival, gave a concert to its own people on May 20. Besides the three festival tests the programme included Bainton's 'Summer,' Holst's 'I love my love' (male voices) and other part-songs of special interest.

BEDFORD.—The Choral Society, conducted by Mr. A. F. Parris, ended its season with a miscellaneous programme that included Brewer's 'Summer Sports.'—Elgar's Violin Sonata was played by Mr. Alfred de Reyghere and Mr. Harold Craxton, on May 27.

BENFIELDSIDE.—At the last concert of the season given by the Benfieldside Choral Society, under Dr. E. J. Sloane, the programme included a Choral Fantasia on 'The Bohemian Girl,' and a good selection of part-songs.

BIRMINGHAM.—On May 31, at the Midland Institute, a concert was given by some competitors in the 1926 Birmingham Competition Festival, assisted by some prize-winners in earlier Birmingham Festivals, and by Miss Joan Willis and the Birmingham Bach Choir. The choir sang two madrigals by Orlando Gibbons, and Bach's Motet, 'Jesu, Priceless Treasure.' The little choir came through the ordeal with credit, and managed to capture the real spirit of the music.—Vocal students at the Midland Institute School of Music gave a concert on June 16. The standard attained was a good one for singers still in the student stage, and the voice production gave evidence of sound and careful training. One of the outstanding performers was Miss Edith Whitehouse, whose presentation of Liszt's 'Love,' and Grieg's 'A Swan' had a repose of style rarely found even in older and more experienced singers. Her voice, too, is mellow in quality, and well produced.—Mr. Cunningham, the City organist, has been appointed conductor of the City of Birmingham Choir.—The Birmingham Choral Union and the Birmingham Choral and Orchestral Union have amalgamated under the conductorship of Mr. Joseph Adams.

BRADFORD.—Eastbrook Hall, re-seated and generally improved, is to serve as a temporary home for the four Bradford societies that used to perform in St. George's Hall.

BRIGHTON.—'Hiawatha' was excellently performed at the Dome, on May 29, by the Brighton and Hove Harmonic Society, under Mr. Percy Taylor. This was the first time that the complete cantata had been performed at Brighton.

BRISTOL.—The University Students' Male-Voice Choir not only made the audience join in some of the songs at the concert on May 29, but brought the audience in to rehearse two days previously. The result was a very successful and enjoyable concert. The music, conducted by Mr. Arthur S. Warrell, included Patrick Hadley's 'Nightfall,' Herbert Howells's 'Dirge,' Robin Milford's 'Rutterkin' and 'Parson Hogg,' Peter Warlock's 'Fancy,' and Stanford's 'Songs of the Sea.'

**BURNLEY.**—The Municipal Choir, under Mr. Duxbury, gave a concert on Sunday, May 30, in aid of the War Memorial Fund. Elgar's 'For the Fallen' was the principal music.

**HARROGATE.**—The summer symphony concerts are now in progress under the able direction of Mr. Basil Cameron. Beethoven's first and Dvorák's 'New World' were given on May 26 and June 2.

**HASTINGS.**—A trio of 'plebiscite' programmes, given by the Hussars Band on the morning, afternoon, and evening of June 4, included a movement from the 'Unfinished' Symphony and 'O sole mio.'

**LEEDS.**—Many well-known artists will take part in the Leeds tercentenary celebration. A 'tercentenary choir' has been formed, largely from the Festival choir, to sing at the opening on July 8 and again on July 12. Byrd's Great Service will be sung at the Parish Church on July 9 by the Philharmonic Society, under Dr. Bairstow. The Choral Union, under Dr. Coward, and the Armley Choral Society, under Mr. H. H. Pickard, will also take part.

**MANCHESTER.**—Though the prospectus of the next Hallé season is not yet fully sketched, some interesting features are already settled. There are to be four purely orchestral evenings, that of February 17 being devoted entirely to Elgar's works; the Berlioz 'Messe des Morts' and Bach's B minor Mass are to be repeated as a result of requests from influential quarters. The Beethoven Mass in D promised for last season will definitely be performed on January 27, and on March 10 Bantock's new 'Song of Songs' will receive its first Lancashire hearing, with Miss Caroline Hatchard and Messrs. Mullings and Allin as soloists. 'The Messiah,' on December 23 and 24, completes what will probably prove the most memorable series of choral performances ever given on one occasion here. Hofmann, Harold Samuel, Moiseiwitsch, and Godowsky are among the pianists engaged; Jelly d'Aranyi, Suggia, Cassado, Catterall, and William Primrose are included in the string soloists. Formichi will sing at the final concert in March, and one may hope that programme publicity announcements will observe this season a due proportion between the singer and the symphony. The casts for the Berlioz, Bach, Handel, and Beethoven choral concerts seem perfect models of efficiency. One Wagner concert only will be given: two soloists appear here for the first time in Messrs. Roy Henderson and Gaspar Cassado, and again two leading members of the Orchestra take part as soloists—Messrs. Alfred Barker and Clyde Twelvetrees.

**OXFORD.**—Mrs. E. S. Coolidge, the famous American patron of music, gave a chamber concert at the Sheldonian, towards the end of term. The works performed were Loeffler's 'Canticle to the Sun' (sung by Anne Thursfield), a Violoncello Sonata by Franco Alfano, and songs with string quartet accompaniment by Pizzetti. The players were Misses Marjorie Hayward, Stella Pattenden, Rebecca Clarke, and May Mukle.

**READING.**—Mr. John Fry's orchestra recently gave an excellent concert, opening with Mozart's 'Eine kleine Nachtmusik.'—The University Orchestra and Choral Society was conducted by Mr. W. Probert-Jones on June 8 in a well-chosen programme that included the 'Unfinished' Symphony, Dyson's 'To Music,' Boughton's 'Early Morn,' Stanford's 'Diaphania,' a group of madrigals, and Brahms's 'Gipsy Songs.'

**YORK.**—The York Musical Society's programme for next season includes Parry's 'A Vision of Life.'

The Jaques-Dalcroze Institute announces five Summer Courses on rhythm and kindred subjects at Geneva, extending from August 16 to 28. Full particulars, &c., may be had from the secretary of the Institute, 44, Terrasse, Geneva, who will also answer inquiries concerning rooms in hotels and pensions at Geneva.

## Musical Notes from Scotland

**EDINBURGH.**—The production of five grand operas with practically double casts within a few weeks by two amateur operatic societies indicates the resources of the city in vocal talent; but how far there is a public to keep it all going, a season or two will determine. The Edinburgh Grand Opera Society has hitherto confined its activities to augmenting the choruses of the principal visiting opera companies, but having acquired the services of the late conductor, Mr. de la Haye, and several of the principal singers of the Edinburgh Opera Society, it ventured on its own, and presented 'Lohengrin' and Wallace's 'Maritana.'—The Edinburgh Opera Society gave performances of Gounod's 'Faust,' Ambrose Thomas's 'Mignon,' and Hermann Goetz's 'Taming of the Shrew.' Unfortunately the Society's musical director, Dr. T. G. O'Feely, was taken seriously ill a week before the performances, and Mr. R. Hutton Malcolm, of Glasgow, was called in to take the final rehearsals practically at sight, and conduct the performances. Mr. Malcolm, with the invaluable assistance of the veteran Mr. E. C. Hedmond, as producer, succeeded in securing remarkably presentable representations. The production of Goetz's undeservedly neglected 'Taming of the Shrew,' last heard at Edinburgh forty years ago, was quite a notable event, but the public failed to appreciate its importance, and stayed away in large numbers.—Miss Mary Grierson, an Edinburgh musician of many parts, and a Mus. Bac., gave a pianoforte recital, the programme being drawn from Byrd, Purcell, Bach, Brahms, and Scriabin.—Miss Helen Ogilvie, a former member of the Edinburgh Opera Society, who has returned after a period of study in London, gave a vocal recital of 16th-, 17th-, and 18th-century songs—Italian operatic arias, German Lieder, and modern English songs.—The Edinburgh Society of Organists visited Glasgow as the guests of the Glasgow Society, and inspected the organs at the Cathedral, the City Hall, and Hyndland Church.—A presentation was made to Mr. James G. Adair in recognition of his having completed fifty years' service as choirmaster of St. Patrick's Roman Catholic Church.

**GLASGOW.**—The programme of an organ and choral recital, given by Mr. John Pulein at St. Mary's Cathedral, under the auspices of the Glasgow centre of the British Music Society, included choral works by Dowland, Orlando Gibbons, Vittoria, E. C. Bairstow, and John Pulein, and organ works by Bach, Rheinberger, Jongen, Harvey Grace, Elgar, and Frank Bridge.

## Musical Notes from Abroad

### GERMANY

#### A METROPOLITAN CAST AT BADEN-BADEN

Arthur Bodansky, chief conductor of the Metropolitan Opera House, has brought us a message from New York. It took the form of a series of guest-performances with a cast of prominent singers from the Metropolitan. Bodansky was Kapellmeister at Mannheim before he went to America, some years before the war. In the meantime he had never conducted in Germany. It was therefore interesting to see him combining the results of his musical education with what he had learned at the Metropolitan; the more so, because both conductor and singers revealed themselves in Mozart, a composer whom the Germans consider it their own privilege to interpret.

It was particularly 'Così fan tutte' that revealed the difference of style between a Metropolitan and the German performance. Difficulties of staging are one hindrance to a successful performance; also the task of the conductor is not very easy. To Bruno Walter, Mozart is sacrosanct. He plays the music with the deepest possible expression, but never deprives it of the grace peculiar to Mozart. Bodansky—a man of quite another stamp, whose principal virtue is his abounding energy, and at whose disposal are some singers that, if not Italian by birth, yet certainly are Italian by feeling—is more inclined to take Mozart as an Italian composer, and one who, of course, went far beyond anything



his predecessors had done. In the cast the leading personality was Lucrezia Bori, a Spaniard born, and clever both in singing and acting. Her intellectual force is very strong. Signor Giuseppe de Luca, the Italian baritone, who had impersonated Figaro in the 'Barber of Seville' with rare mastery, was the Guglielmo of 'Così fan tutte.' All the other singers—Florence Easton, Elizabeth Kandt, George Meader, and Adamo Didur—were excellent instruments in the hands of the stage-manager, Sam Thewman. They laid great stress upon the gay character of the play, and produced it as typical opera-buffa.

The performance took place in the small theatre, which some sixty years before had been inaugurated with the first performance of 'Beatrice and Benedict,' under the personal direction of the composer, Hector Berlioz.

#### A POST-WAGNERIAN OPERA AT WEIMAR

The name of Roffredo Caetani as a composer had never before been heard in Germany. He is a Roman prince residing at Paris, where he edits an interesting magazine; but from his early youth he has been intimately connected with German musical culture. He lived for a time at Weimar—the Weimar of Liszt, whose favourite pupil he was. It is long since he wrote his opera, 'Hypatia,' which he saw on the stage only after some decades had elapsed, the first performance taking place on May 23 last, in the Weimar National Theatre. It was a great moment for the composer, though not so much for the spectator, for, as is easily understood, the work belongs to a period which is accomplished, and Caetani's means of expression are similarly dated. He cannot get away from the Wagnerian style, and if occasionally he tries to adopt more modern methods, or hints at his Italian origin, it is to become less convincing than in the other parts of his work. The libretto, written by the composer himself, is inspired by the story of the philosopher, Hypatia, who became a victim of her profession. In the opera she appears to be converted to Christianity when dying at the foot of the temple. A love-story with Orestes, the Prefect of Egypt, is interwoven with the plot. A nightly ceremony in a pagan temple ought to be the climax of the piece, but just at this moment the composer fails.

The performance, conducted by Dr. Ernst Praetorius, afforded good proof of the high standard of the Weimar opera-house. It was attended by many foreign critics, especially French—for young talent in France feels highly indebted to Prince Caetani for his kind assistance. If we take this opera as the last trace of post-Wagnerian style, it may deserve our attention.

PAUL WEISSMANN.

#### TORONTO

Although spring this year has been exceedingly casual in her method of advent, the musical season (which, fortunately, for some of us, waits for no man) is definitely over, and we are in the throes of the academic recital. Strangely enough it fell to the harp to bid adieu to our concert audience. Yet perhaps one could have desired no finer climax, for Alberto Salvi is an artist who combines with his flawless technique every attribute of sound musicianship. He is among the few great soloists who never disappoint.

The Toronto Conservatory of Music was early in the field with two concerts by advanced pupils. On both evenings the pianoforte classes dominated the violin and vocal efforts, sadly enough both in quality and in quantity. There is still hanging over the art of this country a frenzied love of physical action, and our younger pianists, with one or two remarkable exceptions, are being cultivated so perfectly in what is called the Liszt school that they have little regard or inclination for anything over and above mere technical display. Unfortunately, to play the notes is one thing, and to feel the inspiration of the music and translate it is another. However, experience will in time teach us that to be is far more significant and worthy than to do.

The Pageant Chorus, our great Canadian national asset, which perhaps has contributed more than any other factor to bring the musical aspect of our Annual National Exhibition into line with the commercial achievements of

the Dominion, is in full practice, and bids fair to rival even the amazing success of last year. The membership will be a full two thousand. My next letter, for the September issue, will deal with the Coliseum concerts of this vast body, and also the inspiration we are anticipating from the visit of one of your famous Guards Bands—the Coldstreams, I believe.

H. C. F.

#### VIENNA

##### THE 'HANDEL RENAISSANCE'

Much has been said and written in recent years in Germany on the great revival of the music of George Frederick Handel. The term 'revival,' as applied to this composer, is probably somewhat of a shock to music-lovers in Great Britain, where Handel is almost regarded as an Englishman, and his great oratorios are the standard works for many choral festivals. The German Handel renaissance, let it therefore be added, concerns principally the operas of the master (although his oratorios are far less frequently performed in Germany than in England). Handel's operatic output, formidable as it is with its record of no less than forty stage works, is probably as little familiar to the broad operatic public of Great Britain as it was to the German opera-goer before the Handel revival set in three years ago. This is particularly surprising, since most of Handel's operas were actually designed for the London stage.

The Handel renaissance in Germany—an affair in which chiefly the literary men and æsthetic connoisseurs are interested—has in fact found far less response from the general public than its promoters would lead us to believe. And each successive production of a Handel opera reveals new reasons for the public apathy towards Handel as an operatic composer. The learned musician sees in Handel's operas a welcome relief from the realistic opera which only recently was in vogue, and which had been in its time regarded as a happy antidote to the Wagnerian and post-Wagnerian music-drama, just as Wagner had previously disposed of spectacular and historic operas. Our period seems ripe for a new type of opera to match the evolution of symphonic music. No Stravinsky or Schönberg has so far created it. Thus old forms have temporarily served as a subterfuge for sound evolution in orchestral and instrumental music. The present Handel renaissance is in some manner the operatic equivalent of Stravinsky's neo-Bachism and Krenek's Concerti grossi. Moreover, Handel's operas offer wide scope for the principles of 'abstraction' and monumental statuesqueness now preached by some advocates of modern opera.

The public, however, is still antagonistic to the esoteric taste of the connoisseurs. It still insists on having dramatic situations, dramatic events, and dramatic structure in opera. Handel's 'Julius Caesar,' which the State Academy of Music revived at Vienna on May 29, has none of these qualities, which, after all, are essential in grand opera. 'Julius Caesar,' in fact, can hardly be classified as opera at all. Rather is it a scenic oratorio, in which each aria and each ensemble scene (there are very few of them) is a masterpiece, but hardly of the operatic type. The arias are mutually connected by recitatives which provide what little there is of dramatic variety. As a whole, 'Julius Caesar' lacks dramatic tension; it remains a precious historical rarity, and its production a venture into musical history. Prof. Carl Alwin conducted the performance, which was dignified and very good according to the standards of an Academy production.

##### THE OTHER SIDE OF BACH

Johann Sebastian Bach's scenic cantata 'The Appeasing of Æolus' is the senior of Handel's opera by only one year. Paul von Klenau performed it with the Konzertverein on April 26, in collaboration with the Hellerau School of Physical Culture now stationed at Castle Laxenburg, near Vienna. Valerie Kratina devised the choreographic part of the enterprise, with Hans Brahm serving as stage-manager and Prof. Oscar Strand designing the simple scenic setting.

The production was something of an historical event, being the first stage performance of this cantata since its première in 1725. Like so many of Bach's secular cantatas, 'The Appeasing of Æolus' is an occasional composition. It was written for production at the hands of Leipzig University students, to celebrate the birthday of Prof. August Friedrich Mueller. Picander, Bach's well-trying librettist, compiled an allegorical text which conjures gods and goddesses, and Æolus himself, the master of tempests, takes a hand in the innocent plot. At the end, all concerned unite in homage to the beloved Prof. Mueller. Klenau and his forces gave a performance which was excellent on the musical side but somewhat too near to burlesque in its dramatic aspects. It was a rollicking rococo farce in the vein of a college jest. The singing actors (mostly members of the Staatsoper) gave only a mild parody of the naive if somewhat bombastic text, instead of approaching it with the seriousness which Picander must have had in mind. The music does not count among Bach's inspirations; but it is rich in beautiful melodies and remarkable in its characterization of the dramatic personae.

#### A MOZART PREMIÈRE

Köchel says that no less than ten of Mozart's symphonies are lost. One of the ten has recently been unearthed by Prof. Wilhelm Fischer at the monastery of Lambach, Austria, from the vast archives from which several unknown compositions by Leopold Mozart, Wolfgang's father, had previously been brought to light. Prof. Fischer ascribes this Symphony, in G, to the year 1767. Mozart therefore wrote it at the age of eleven years, and almost simultaneously with 'Bastien and Bastienne,' and the first two of his so-called 'Viennese Symphonies.'

Even apart from the relative valuation determined by the early date of the work, this 'new' Mozart Symphony may be called a gem of its kind. The scoring is simple: strings, two oboes, and two horns, which accounts for the somewhat thin sound of the first movement (*Allegro maestoso*), the weakest of the three. The second (*Andante*), a beautiful soaring string *cantilena* against sustained horns, seems to foreshadow the mystic grandeur of 'The Magic Flute,' and the third (*Presto*) movement, delightful in its briskness, anticipates the peasants' scene and Zerlina's bridal song from 'Don Juan.' The occasion of this belated Mozart première was an historical concert with a programme of awe-inspiring length purporting to give a survey of 'Three hundred years of music.' In the long list of historical antiquities, C. Ph. E. Bach's Pianoforte Concerto in D minor was notable for its strong third movement and the rich, if discreetly applied, contrapuntal craftsmanship. J. F. Reichardt's 'Rhapsody' for baritone voice was interesting in the light of Brahms's setting of the same poem (the 'Rhapsody' for contralto and chorus). Reichardt's version proved a not unworthy precursor of Brahms's famous piece.

Another pseudo-première of Mozart's was the performance—the first within memory—of his Mass in C minor, a work which shares an undeserved oblivion with the master's far greater 'Requiem.' The Mass, as is not generally known, had an interesting history. Mozart dropped it after completing the Kyrie, Gloria, Sanctus, and Benedictus, and later employed portions of these movements for his oratorio, 'Davide penitente.' Georg Aloys Schmitt, of Dresden, ultimately restored the Mass, supplementing it with fragments from Mozart's other ecclesiastical works, and himself supplying the missing parts of the orchestral setting. In its present form it is an impressive work well worth unearthing, and of far more than mere historical interest. Again, as in the youthful Symphony in G, the operatic composer in Mozart asserts himself strongly in the Mass, especially in the copious employment of the brass: there are no fewer than four trombones! The Mass is difficult to perform, the eight-part choruses in particular making great demands on the choir.

#### THE WEBER CENTENARY

If Mozart was not inclined to rate his Mass very highly (a self-criticism contradicted by our generation), Carl Maria von Weber also did not over-estimate the importance of his first Symphony in C. 'Virtually nothing in this

Symphony pleases me,' he stated in a letter, 'save the *Minuet* and, perhaps, the *Adagio*.' Weber wrote the work at the age of twenty years, while musical director to the Court of Duke Eugen, of Württemberg. It may be remarked that neither this nor his second Symphony, again in C, survived his operas, or that favourite piece of pianists, the 'Konzertstück.' But while the beauties of the first Symphony pale beside the poetic charms of 'Der Freischütz,' it still sustains the impress of genius and individuality, and has much of the romantic beauty and dramatic strength that made Weber a great operatic composer.

Director Franz Schalk gave a wonderful performance of this early Weber work with the Philharmonic Orchestra, by way of prelude to the Weber centenary celebration. The celebration itself at the Staatsoper was somewhat disappointing, consisting of a dignified performance of 'Der Freischütz,' under Robert Heger, and a much-deferred revival of 'Euryanthe,' under Schalk. A complete Weber cycle would have been more in place on this festive occasion. And one would also have wished to hear the first performance of Weber's hitherto unknown Mass, which Dr. Konstantin Schneider has but recently discovered at Salzburg. Weber himself had thought it lost in a fire which destroyed virtually all of his early compositions. It was written at Munich while Weber was under the tutelage of Johann Nepomuk Kalcher, and was dedicated to the Archbishop of Salzburg in 1802, when Weber's father acted as theatre manager there, and Weber pursued his musical studies under Michael Haydn.

PAUL BECHERT.

On May 29 the South London Philharmonic Society gave one of the most ambitious and successful concerts of its career. The choir, conducted by Mr. W. H. Kerridge, acquitted itself well in the choral scene from Act 3 of 'Die Meistersinger' (in which Mr. Hedde Nash sang Walther and Mr. Robert Radford Hans Sachs), the choral dances from 'Prince Igor,' Parry's 'There is an old belief,' and Elgar's 'Fly, singing bird.' The D minor Pianoforte Concerto of Bach was played by Mr. Rae Robertson.

## Obituary

We regret to record the following deaths:

WILLIAM HENRY PERRY LESLIE, suddenly, at Bryn Tanat, Llansaintffraid, on May 23, aged sixty-six. The second son of the late Henry Leslie, he inherited his father's enthusiasm for choral singing, and did great service to that department of music in Shropshire and the Welsh Border Country. He founded in 1881 the firm of Leslie & Godwin, insurance brokers at Lloyd's, and was chairman of Lloyd's Dramatic, Operatic, and Musical Society. In 1924 he was Master of the Musicians' Company. A fine example of the successful business man with a passion for music, he will be missed in many musical quarters where his encouraging and genial presence and ready help were for so long an inspiration.

JAMES THOMAS PYE, at Grimsby, on April 15. He was born in London in 1850, and held posts as organist and choirmaster in Surbiton, Lowestoft, and Grimsby. A Mus. Bac., Oxon., he received part of his training at Chester Cathedral.

## Answers to Correspondents

MEMOR.—(1.) Your despairing letter asking, at great length, 'What is a composer to do with his work when completed?' admits of no very helpful answer, we fear. A composer who is already established in any department usually finds publication easy—too easy for his reputation and for the good of the art, in many cases. It would be a wholesomely humilitating experience for him to submit an occasional MS. under an assumed name to a publisher, who

knows him not. The great unpublished, to which you belong, can do no more than keep pegging away, swallowing the 'declined with thanks' with as good a grace as possible. Your threat that, unless you get something published soon, you will 'give up composition and take to writing instead, as the easier line of resistance,' leads us to warn you that in literature, hardly less than in music, the jobs usually go the man who has already 'arrived.' We have no wish to wound, but candour is called for, and we cannot refrain from suggesting that you are inclined to over-estimate your abilities. You say, for example, that one of your compositions has a 'supernal' melody: not many established composers would care to apply such an expression to their own music. Nor do the pieces you have sent us show any outstanding talent, or any special characteristic that might lead a publisher to take them up. The fact is, composers of merely respectable attainments and workmanship are to-day as plentiful as blackberries. A few likely ones happen to reach print (through an unusually happy effort, or by the aid of a bit of personal influence, or owing to their position as teachers, players, or writers, having made their names well-known to the musical public); the rest must be content to find their joy in the act of composition itself. Virtue must be its own reward. (2.) The metronome marks added by editors of the classics, are, we agree, often absurd. But no player of experience and taste has any scruple in modifying them.

Two more sixteen-year-old aspirants! Like 'A. D. A.,' to whom we replied in our last issue, 'L. P. C.' is ambitious in the direction of musical criticism—in fact, to become a musical critic is his 'one and only wish'!—and he writes to say that he had begun to 'wonder how on earth' he could ever attain his end. After reading our advice to 'A. D. A.' his hopes have risen, and he is now going to take the advice to himself and go ahead. The other, 'R. J. C.,' is so attracted by the prospect of the life of a professional musician that he refuses to be put off by those who tell him that 'a musical life is a very hard one.' First, we have with great regret to tell 'R. J. C.' that the diplomas he mentions are of very little value. He had better wipe them out completely, and go ahead to work for distinctions about which there can be no question, such as those of the R.A.M., R.C.M., Trinity College of Music, and the Royal College of Organists. It is to his advantage that he has already had some experience in playing a brass instrument, and that he has had three years' work as an organist. Unless he has a very strong bent in another direction, we advise him to follow up—for a time, at all events—the organ and pianoforte. Having obtained the College of Organists' diploma, he should try for a post at a good parish church where there is scope for teaching, choral society work, &c. With hard work and reasonable luck he ought to achieve this by the time he is twenty-one, an age still young enough to enable him to develop any other special lines that attract him, or that seem to promise any specially good opening.

E. K. E.—You say you 'realise the importance of vocal score reading so far as orchestral music is concerned,' but you 'cannot see the value of playing it,' as candidates for the A.R.C.O. diploma are required to do. But how can the candidate show his thorough acquaintance with the C clefs save by playing a piece written in them? Such tests have very considerable value as mental training, too. And although, as you say, modern English choral music does not use the alto and tenor clefs, some foreign editions do. Moreover, any well-equipped organist ought to be able to play fluently from old vocal scores.

H. F. L.—(1.) Apart from Sawyer's Primer, which you appear to possess, the only book on Extemporization known to us is Madeley Richardson's 'Extempore Playing' (Schirmer). (2.) For harmonizing basses and melodies at the keyboard, take Dunstan's 'Melodies and Basses' (Novello), and Primers on Melody-Harmonization, by Harris, Vernham, and Rowland Winn (all Novello).

H. A. R.—(1.) We think Welton Hickin's 'Pianoforte Accompaniment' (Novello) will suit your case. See also a series of articles on the subject by Hubert J. Foss, in the *Musical Times* for November and December, 1924.

(2.) We imagine the Debussy will have to be sung in French, but you had better inquire at the Academy on this point.

Q. W.—We have not at hand the edition of Mozart's Sonatas that you mention. Even if we had them, we can spare neither time nor space to give you the Köchel numbers of all the Sonatas. We cannot help wondering why you need such information!

M.—For a study of the history and development of pianoforte music, take Herbert Westerby's recently issued work on the subject (Kegan Paul).

W. R. H.—The *Musical News and Herald* (24, Berners Street, W.1), undertakes the revision and criticism of MS. works.

A number of Answers are unavoidably held over.

## CONTENTS.

	PAGE.
Some Reflections on the Work of Scriabin. By Alexander Brent-Smith	593
C Natural and B Sharp. By Harry Farjeon	596
Personalities among Musical Critics.—VI. Robin Legge. By Basil Maine	597
My Recollections of Brahms. By Mrs. Carl Derenburg (Ilona Eibenschütz)	598
Ad Libitum. By 'Feste'	600
New Light on Late Tudor Composers.—XVIII. Giles Farnaby. By W. H. Grattan Flood	602
Music in Tolstoy's Life. By his Son, Count Sergius Tolstoy ( <i>continued</i> )	603
Verdi and 'Falstaff.' By John W. Klein	605
Handel's Use of Uncommon Instruments and Combinations. By E. Van der Straeten	607
Consecutive Fifths. By Arthur T. Froggatt	610
The Musician's Bookshelf	611
New Music	615
Some Impressions of Music in the Dominions. By E. T. Sweeting	622
Gramophone Notes. By 'Discus'	629
Player-Piano Notes	631
Wireless Notes. By 'Ariel'	632
Occasional Notes	633
The Handel Festival	635
Playford: Some hitherto Unnoticed Catalogues of Early Music (with <i>Facsimile</i> ). By William C. Smith	636
Orchestral Notation. By Tom S. Wotton	640
Church and Organ Music	642
Royal College of Organists	642
Letters to the Editor	644
The Amateurs' Exchange	645
Sharps and Flats	645
Royal Academy of Music	646
Royal College of Music	646
Trinity College of Music	647
The Bach Choir Jubilee Festival	647
'The Old Folks at Home': Centenary of the Composer. By W. H. Grattan Flood	648
Festival of the English Folk-Dance Society	648
London Concerts	649
Competition Festival Record	650
Music in the Provinces	651
Music in Scotland	652
Musical Notes from Abroad	652
Obituary	654
Answers to Correspondents	654

## MUSIC.

'Love Wakes.' Four-part Song. By C. H. H. Parry	625
---	-----

EXTRA SUPPLEMENT given with this number:

'Immortal, invisible.' Anthem. By Eric H. Thiman.

## DURING THE LAST MONTH.

Published by NOVELLO &amp; CO., LIMITED.

BACH, J. S.—“Oh yes, just so.” Air for Soprano from the Cantata “Phœbus and Pan.” 2s.  
 BORLAND, JOHN E.—“The Instruments of the Orchestra.” (No. 102, Novello's Music Primers.) 1s. 6d.

BREWER, HERBERT.—Six Hymn Tunes by Various Composers. Arranged with Fauxbourdons. (No. 1145, Novello's Parish Choir Book.) 4d.

BURR, ALAN.—“O Lord, Who hast given so much.” Vesper Hymn. 1d.

DARBY, FRED. M.—“O Lord, support us.” Short Unaccompanied Anthem. 3d.

FLETCHER, PERCY E.—“Laughing Song.” (No. 223, Novello's Two-part Songs.) 4d.

GREENE, DR. MAURICE.—“Lord, how long wilt Thou be angry.” Full Anthem for Five Voices. Transposed and Edited by John E. West. (No. 1142, Novello's Octavo Anthems.) 6d.

KEETON, DR. H.—Recessional. “God of our Fathers.” 2d.

MASSER, J. T.—Vesper. “Sweet Saviour, bless us ere we go.” 3d.

PARRY, C. H. H.—“Love wakes.” Four-part Song. (No. 1001, *The Musical Times*.) 2d.

PURCELL, HENRY.—Birthday Odes for Queen Mary. Part 2 (Vol. 24, Purcell Society Publications.) 25s.

RUSSELL, F. G.—“Thou shalt keep the Feast.” Anthem for Harvest. 3d.

SCHOOL MUSIC REVIEW, No. 409, contains the following music in both notations:—“Song of the Zephyr.” Solo and Two-part Chorus from “The Enchanted Island,” by PERCY E. FLETCHER. Minuet in G, for Pianoforte, by BEETHOVEN. 2d.

SCHOOL SONGS.—Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). B. Voice Parts only, in Tonic Sol-fa Notation. A. B.

No. 1452. “A Serenade.” Unison Song.

SCHUBERT 3d. —

SHARP, CECIL J.—Twelve Country Dance Tunes. Arranged for Brass or Military Band by Gordon Jacob. Three Sets, 4s. 6d. each. Separate parts, 3d. each.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

JAMES, P.—“Hear, O my people.” Cantata for Mixed Voices. 35 cents (1s. 6d.).

NORDEN, N. L.—“The Lord is my Shepherd.” Anthem for Tenor Solo and Mixed Voices. 12 cents (6d.).

SOWERBY, L.—“When the Lord turned again.” Anthem for Mixed Voices. 20 cents (10d.).

## SIX SEA SONGS

ARRANGED FOR  
PIANOFORTE DUET

BY  
GEOFFREY SHAW.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

## Music and Books

at Great Reductions.

Foyles hold a wide range of Second-hand Copies in good condition of Pianoforte and Organ Music, Oratorios, Operas, and Choral Works of every description, Standard Musical Text-books, Dramatic Literature and Plays, which they offer at tremendous reductions. Send for Catalogue 122 (free); mentioning definite requirements if possible.

New Books and Music supplied on best terms, and prompt delivery guaranteed.

*Music and Books Purchased.*

### FOYLE'S MUSIC DEPT.,

121-125, CHARING CROSS ROAD, LONDON, W.C.2.

## TENDERS.

CITY OF MELBOURNE (AUSTRALIA).

SUPPLY OF GRAND ORGAN FOR MELBOURNE TOWN HALL.

TENDERS are invited from British and Australian Organ Builders only, and will be received by the Melbourne City Council, at the Town Hall, Melbourne, Victoria, Australia, until 2 p.m. on

MONDAY, 20th September, 1926, for

SUPPLY, DELIVERY, AND ERECTION OF GRAND ORGAN IN THE TOWN HALL, MELBOURNE.

Tender Forms, Specifications, and General Conditions may be obtained and Drawings inspected on application to the Agent-General for Victoria, Melbourne Place, Strand, London.

The deposit of 2½ per cent. of contract price to be lodged in accordance with the conditions of tendering must be either in cash or by bank draft payable at sight, or guaranty of an approved bank.

No tender necessarily accepted.

Tenders must be endorsed on the outside, “Melbourne Grand Organ,” and be enclosed in a sealed envelope, and forwarded to The Chairman, Town Hall Committee, Town Hall, Melbourne, Victoria, Australia, and received by him not later than the time above mentioned.

W. V. McCALL, Town Clerk.

Town Hall, Melbourne.

30th April, 1926.

HORIZONTAL GRAND PIANOFORTE by  
 11bch. 7-ft. long, 7½ octaves, in ebonized case. Capital condition, fine tone. £85. Apply, Captain Sherbrook, Ogbourne Manor, Marlborough, Wilts.

## THE MUSICAL TIMES

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines ... ..	...	...	0 3 0
Three Lines ... ..	...	...	0 3 4
For every additional Line ... ..	...	...	0 0 10
One inch (displayed) ... ..	...	...	0 10 0
Half a Column ... ..	...	...	2 0 0
A Column ... ..	...	...	4 0 0
A Page ... ..	...	...	7 10 0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

### SPECIAL NOTICE.

To insure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

WEDNESDAY, JULY 21 (FIRST POST).



ood  
rios,  
lard  
nich  
egue  
and

2.

VN

rgan  
nncil,  
n. on

GAN

ay be  
neral

ed in  
cash  
bank.

rand  
p The  
toria,  
above

erk.

by  
l con-  
anor,

ions,  
reach  
W.I,

).